









Robert Ellis Cunliffe.



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CHROMO-LITHO IN QUARTZ, BY MESSRS. J. & J. COOPER,
Windsor Castle.

THE
Architectural Antiquities
OF
G R E A T B R I T A I N,
REPRESENTED AND ILLUSTRATED
IN A SERIES OF
VIEWS, ELEVATIONS, PLANS, SECTIONS,
AND DETAILS,
OF VARIOUS
Ancient English Edifices :
WITH HISTORICAL AND DESCRIPTIVE ACCOUNTS OF EACH.

BY

JOHN BRITTON, F. S. A.

VOL. II.

London :

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AND THE AUTHOR.

1809.

HARDING AND WRIGHT, PRINTERS,
ST. JOHN'S SQUARE, LONDON.

TO
THOMAS HOPE, Esq.

SIR,

THE present Volume is respectfully submitted to your kind attention and patronage ; and though it may not be so peculiarly attractive and interesting as many of those splendid works which illustrate the fine arts of Greece and Rome, yet I am persuaded that you will examine, and appreciate its contents with candour and discrimination.

Zealously attached to the fine arts and literature of the kingdom, you justly consider it a duty, and fortunately feel it a *pleasure*, to encourage and animate the ardour of those persons who are engaged in such pursuits. Surrounded by a splendid collection of works in ancient art, accustomed to examine and admire the finest specimens of Grecian architecture and sculpture, and with a choice selection of the best publications richly embellished, I could scarcely flatter myself with a hope that the present Volume would afford you a moment's amusement, or be worthy your attention, had I not known that you have already spoken favourably of the execution and subjects of this work. Besides, the liberal sentiments expressed in your own publications, manifest the most enlightened and patriotic motives ; and no one can be better qualified to appreciate the subject, which I am endeavouring to develope, than him who has carefully, and critically examined the ancient architecture of Greece, Italy, and Western Europe. Having also experienced the difficulties of conducting two

elegant works through the press ; and feeling the impracticability of obtaining every department of them executed equal to your wishes, I am sure you will give me credit for intending more, than at present, I have been able to accomplish. To render the subsequent parts, however, better entitled to your approbation, I will carefully endeavour to improve the whole in literary and graphic execution. Though “it is not for mortals to *command* success,” I can, conscientiously and confidently say, I will do more, by unremitting endeavours to *deserve* it.

I am, Sir,

Yours, gratefully and respectfully,

Tavistock-Place, London,
September, 1809.

JOHN BRITTON.

INTRODUCTION.

THE termination of a SECOND VOLUME of the Architectural Antiquities, affords its Author an opportunity of addressing his friends and correspondents, once more, generally and personally; and this occasion he embraces with avidity and pleasure. For, in contemplating the greatly increased, and still increasing popularity of a favourite work, he would ill deserve the distinguished patronage which he has obtained through that medium, were he to evince any indifference, or appear ungrateful to those who have contributed, by literary assistance, and personal recommendations, to promote this gratifying object. Actuated however by warm feelings, and very sincere gratitude, he thinks he cannot better manifest these than by persevering in the same line of conduct, and thus proving himself entitled to public confidence and approbation. Indeed it will be his ambition to render the subsequent parts of the Architectural Antiquities, superior to the former, and thereby make this work an exception to the generality of periodical publications, which too frequently deceive and disgust their purchasers by a disgraceful dereliction towards the termination.

To the *liberal and discriminating critics*, the Author feels particularly obliged for the generous recommendations, and candid advice, which they have manifested in their different strictures on this work; with the envious and invidious hyper-critic he cannot condescend to waste his time, for the animadversions of such writers serve only to excite his pity, or provoke his contempt.

Since the first publishing of the Architectural Antiquities, in 1805, every necessary article, and luxury of life has increased in price. Among the latter nearly all periodical, and other publications, have been advanced from 20 to 30 per cent. The present work is, however, an exception; for instead of being abridged in quantity, rendered inferior in quality, or raised in price, it has extended the first, improved in the second, and continues to be sold on the same terms as originally proposed. Each part was announced to contain "6, 7, or 8 engravings," with about two or three pages of letter-press to every subject, and it was never intended to give more than *four finished* plates in a part. Only one instance, however, has occurred of six prints in a number, and the other seventeen will all be found to contain either seven or eight in each. The quantity of letter-press has also been augmented: and instead of confining himself to short accounts of the different buildings, the Author has made considerable researches, and incurred much additional expence in classifying the subjects of *Crosses, Round-Churches; and Domestic-Architecture*. Hence it will be clearly perceived by the purchasers of this work, that the proprietors would have been losers, had not the sale of it considerably

increased as it advanced, and thereby have exceeded their first calculations. But as the drawings, engravings, and all other expences have thus augmented, and will continue to increase from the richness of the subjects hereafter to be given, it is hoped that we shall not be accused of injustice, or even of a departure from our original promises, if the subsequent parts be more frequently published with six, than with eight prints. Each will however, generally, contain seven.

The following subjects will constitute the principal contents of the next volume.

WALTHAM ABBEY CHURCH, *Essex*;—plan, interior view, and elevation.

CASTLE ACRE PRIORY, *Norfolk*;—view of the Western front.

COLLEGIATE CHURCH AT MANCHESTER, *Lancashire*; S. E. view.

HEDDINGHAM CASTLE, *Essex*; interior, and exterior views.

ROSLYN CHAPEL, *Scotland*; plans, views, sections, &c.

ST. GEORGE'S CHAPEL, *Windsor*; plan, views, elevations, &c.

ST. PETER'S CHURCH, *Oxford*; view of the crypt, &c.

THE SCHOOLS, at *Oxford*; view of.—ANCIENT DOMESTIC ARCHITECTURE, further illustrations.—KING'S COLLEGE CHAPEL, further details.—REDCLIFF CHURCH, *Bristol*; views of.

The Author gladly avails himself of the present opportunity, to acknowledge his grateful thanks, to the following exalted and respectable persons, for their personal favours, or literary and graphic communications :

THE MARQUIS OF BATH :—THE MARCHIONESS OF STAFFORD :—THOMAS HOPE, Esq. :—THE BISHOP OF SALISBURY :—SIR JOHN FLEMING LEYCESTER, BART. :—SIR THOMAS GAGE, BART. :—THE DEAN OF WESTMINSTER, F. S. A. :—THE DEAN OF CHESTER, F. S. A. :—THE RIGHT HONOURABLE GEORGE ROSE :—CRAVEN ORD, Esq. Vice-President of the Society of Antiquaries :—GEORGE ANDERSON, Esq. F. S. A. :—JEFFRY WYAT, Esq. Architect :—J. H. MARKLAND, Esq. F. S. A. :—WM. BURDON, Esq. :—C. P. BURNEY, Esq. :—GEORGE ORMEROD, Esq. F. S. A. :—JOHN ADEY REPTON, Esq. Architect, and F. S. A. :—HOLLAND WATSON, Esq. :—J. K. MILLER, Esq. :—R. W. PILKINGTON, Esq. Architect :—MRS. KING :—GEORGE VANDERZEE, Esq. F. S. A. :—WM. ILLINGWORTH, Esq. F. S. A. :—THE REV. I. INGRAM :—THE REV. P. LATHBURY :—MR. WM. HAMPER :—MR. THOMAS SHARP :—MR. T. GAYFERE.

Oct. 25, 1809.

JOHN BRITTON.

SALISBURY CATHEDRAL : A series of plates, consisting of a plan, interior and exterior views, with details, is preparing for publication. The work will include about 14 or 16 engravings, to be executed in the same style and size of those in the Architectural Antiquities, with which work it is intended to correspond, and will comprehend an ample history and description of that magnificent, and nearly uniform edifice. It will also detail the monumental inscriptions, to all persons of rank, or eminence, whose tombs are within the walls.



1. *unquaypichuq*
 2. *ayni* 3. *ayni* 4. *ayni* 5. *ayni*

Stewkley Church,

BUCKINGHAMSHIRE.

THIS very curious and ancient sacred edifice has been frequently referred to by antiquaries as one of the oldest specimens of ecclesiastical architecture now remaining in Great Britain. The era of its erection is however unknown; and, being entirely deprived of document and history, it would be futile to occupy much of my own and the reader's time with fanciful dissertation. Dr. Stukeley says, "it is the *oldest* church, and most entire, I ever saw, *undoubtedly before the conquest*, in the plain, antient manner, being a parallelogram of four squares,"* &c. In the new "*Magna Britannia*,"† the authors state that Stewkley church "is one of the most complete specimens of *Saxon* architecture we have remaining; no part of it, internally or externally, having been altered, or materially defaced, nor have any additions been made to it, except the porch on the south side, and the pinnacles of the tower."

Could we feel quite satisfied with the assertion of Dr. Stukeley, that this church was built "*undoubtedly before the conquest*," we should then have an indubitable example of "*Saxon architecture*," and be no longer at a loss in applying that term, or in identifying many similar styles in various buildings remaining in different parts of the kingdom: but if we wish to guard against error and deception, we must investigate with care, and acquiesce with caution. Indeed nothing should be admitted as truly historical, but what can be proved from authentic document, or that is justified, if not demonstrated, by the clearest analogical deductions. Respecting the date of the building now under consideration we must therefore pause; for though its size, shape, and architectural details, indicate very remote antiquity, and though some workmen, in repairing the roof of the chancel, a few years ago, are reported to have discovered the date 1006 inscribed on a stone; yet these are not satisfactory proofs, to my mind, nor can I, without better evidence, presume to call it Saxon, or speak decisively as to its age. If it be really anterior to the conquest, we have *many* examples of the same style remaining: but if it were built by
the

* *Itinerarium Curiosum*.—Iter v. p. 108.

† By Messrs. Lysons, Vol. I. p. 486. I prefix the word new, to distinguish this from a former topographical work, in six volumes 4to, also entitled "*Magna Britannia*."

Arch. Antiqs. Vol. II. Pt. I. June 1807. r.

the Normans, we shall then be at a loss to find many true *Saxon* buildings or examples in this country.*

The church of Stewkley consists only of one space, or aisle, which is separated, by the arches that support the tower, into three divisions: one of these forms the chancel, which is nearly square; another division, of similar shape and proportion, is the space under the tower; and a third, between the western entrance and the tower, may be called the nave. The walls are thick and firmly built, and are perforated by ten windows, which are uniform in shape, and nearly similar in ornaments. The exterior character of these, with their situations, are represented in the accompanying prints. The ground-plan shows the shape of the openings at the doorways, the plan of the western front, the thickness of the walls, and the length and breadth of the building: and the south-east view of the church displays three arches at the east end, though the centre one only is opened as a window. The western entrance is more ornamented than any other part of the structure; and consists of a central doorway, with two lateral blank arches. The mouldings have the zigzag ornament; and the capitals, with an impost over the door, are ornamented with specimens of rude sculpture, representing birds with snakes' tails, and some other figures. The chancel has a vaulted cieling, with a small column at each angle, from which two strong ribs or groins diverge across the arch, and intersect each other at the centre. These are decorated with the zigzag ornament. On the south side of the chancel are two arched recesses, or stone seats in the walls, intended for the priests officiating at the high altar. The arches which support the tower are ornamented with projecting and flat zigzag mouldings, and also several grotesque heads of animals, &c. Round the upper part of the tower, externally, is a continued series of intersecting arches. It may be worthy of remark, that the shape, size, and general features of this church bear a close resemblance to that of Ifley, near Oxford, and another at Avingdon, near Hungerford, in Berkshire.

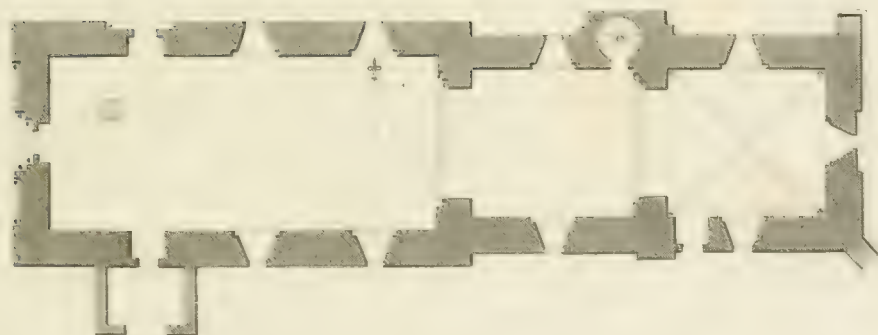
The village of Stewkley is situated about six miles to the east of Winslow, seven miles south of Penny-Stratford, and nearly five miles west of Leighton-Buzzard.

* In an introductory essay to the present work, to be hereafter published, and for which numerous materials are collected, I shall endeavour to elucidate this subject; and shall then produce different examples of the oldest and most *artless* styles of building that are to be found in Great Britain.



FIG. 4. Elevation, a South by East view, of the Architectural Antiquary in Church.

STEEPLEY CHURCH, &c.



SCALE

10 Feet

GROUND PLAN OF
STEEPLEY CHURCH,
Northamptonshire.

From a plan of the church, by Mr. J. G. Smith, 1841.

St. John's Church,

DEVIZES—WILTSHIRE.

TO the architectural antiquary there are few small parish churches more interesting and curious than that of St. John at Devizes.* In its present form and character are exhibited four or five different and very distinct styles of ancient architecture, each characteristic of the period when it was designed, and calculated to exemplify the prevalent taste and science of the age. Could we ascertain the exact era when these different parts were erected, it would be peculiarly gratifying; but this is denied us, and we must seek for some exposition in analogy, when we are unable to obtain the evidence of history or authentic document.†

In a former part of this work (History of Malmsbury Abbey Church) I had occasion to mention the name, and relate some particulars, of *Roger Poor*, bishop of Sarum, who is said by William of Malmsbury to have built the castles at Devizes, Sherborne, &c. The structures then erected are described by the historian, who lived at the time, as works of extraordinary neatness and skill,
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* Bishop Lyttelton, in his account of Exeter Cathedral, published by the Society of Antiquaries, states that this building, though he calls it St. James's, and that of Iffley in Oxfordshire, "are undoubtedly *Saxon* edifices."

† In the search after truth we must carefully beware of the temptations of fancy; and the writer who wishes to establish useful and substantial facts, must warily guard his mind against the adoption of hypothesis. Among all classes of authors, no one is more subject to become a victim to this delusion, than the antiquary; and, from the perplexing ambiguity that usually envelopes the subjects of his studies, no one is more likely to deceive himself, and, by ingenious sophistry, to impose on his reader. Many instances of this description have occurred; but perhaps none is more remarkable than that of Dr. Stukeley, who, with a laudable enthusiasm for English antiquities, frequently extended his disquisitions beyond the boundaries of probability, and where that terminates, absurdity begins. In the course of his writings, he frequently exposed himself to criticism and ridicule; and experienced a portion of both, in a small volume entitled "*Origines Divisianæ*," or the Antiquities of the Devizes, by Dr. Davies," first printed in 1754. Among other passages in this very scarce little volume, the following is adduced to corroborate the preceding remarks: "Would the writers upon antiquarian subjects permit modesty and reason, now and then, to step into their minds, they would restrain their loose imaginations, and keep within the bounds of useful and beneficial knowledge. Their readers too would be freed from perusing *long and lifeless* books, made up chiefly of fanciful suppositions, instead of well-grounded facts."

in which the stones were laid so close, and fitted with such precision, that the joints were scarcely perceptible, and the whole building appeared as one solid piece. This peculiarity of construction was at that time an object of admiration and surprise, and implies that the mechanical art of masonry was then advanced to a state of excellence which was before unknown. In an age of almost perpetual warfare, *strength* in buildings is the first object of consideration, and this appears to have been the chief characteristic of the early Norman structures; but, during the reign of Henry the First, something like beauty and decoration was aimed at; and the notice which William of Malmsbury takes of the buildings erected by Bishop Poor, clearly indicates that some novelty, or extraordinary improvement, was manifested in the architecture of that age.

From the description of the ancient historian, from the coincidence of style in the original parts of this church with those in Malmsbury Abbey church, from the military and national importance of the castle at Devizes during the reigns of Henry the First and Stephen, and from the contiguity and probable connection of this church with the castle, I am induced to believe that the tower, east end, and two transepts, were erected some time during Bishop Poor's prelacy and power. In this opinion I feel myself supported by the learned Anglo-Saxon professor of the Oxford University, who, in a letter to me on the subject, says, that in the parts of the building above referred to "I long ago recognized the magnificence of Roger of Sarum, whose works in architecture were the wonder of the age in which he lived. The small arcades, used as a facing on the outside of the tower, as well as those within the belfry, the nail-head, the chevron, or grand diagonal ornament, the embattled fret, and the intersecting arches, are so many ocular demonstrations of the age of this curious building."

The church at present consists of a nave with two ailes westward of the tower; two transepts branching from the latter; a chancel; also two private chantries or chapels on its northern and southern sides. That to the south appears to have been built by one of the Hungerford family; and from the shape of its windows, and character of the ornaments which run round the cornice and on the battlements, I conceive it was erected as late as the reign of Henry the Eighth. The buttresses, pinnacles, and a niche over the great eastern window, are all highly decorated. The other chantry appears to have been founded by William Coventry, and, at the time of dissolving the smaller monkish establishments (2d and 3d of Queen Mary), its incumbent, Thomas Hancocks,



ST. JOHN'S CHURCH.
Norwich. Wiltshire.

Printed and Sold by J. H. B. at the Sign of the Three Crowns, in the Strand, near St. Dunstons Church, London. W. 1825.





PLAN OF THE

CHURCH OF ST. MARTIN

CHURCH OF ST. MARTIN

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CHURCH OF ST. MARTIN

Hancocks, was charged with a yearly revenue of six pounds.* This chantry, with the northern transept, the northern and eastern sides of the tower, the chancel, and part of the Hungerford chapel, are represented in the annexed PLATE, figured I. On examining this print, it will be seen that a large modern window, with two mullions and tracery, has been inserted into the northern transept, and that two small round-headed windows, with mouldings of the embattled-fret kind, have been closed and partly destroyed for that purpose. An elevation of the southern transept, similar to this, is represented in Plate III. B. In the northern wall of the chancel is displayed one of the original windows, with a semicircular arch, and ornamented with the zigzag moulding. Over this are some square and grotesque brackets, which, with this window, and the flat pilaster buttresses attached to the east end, are all parts of the original building. A large window, with two mullions and tracery, has been inserted into the eastern wall, but this is again closed. The Tower is rather singular in shape and ornament, having its eastern and western sides much wider than those to the north and south: measuring twenty-seven feet by eighteen feet at top. This produces a peculiarity in the character of the arches that support it; for whilst those beneath the broadest sides are *semicircular*, those to the north and south are *pointed* in shape, of the same height as the former, evidently built at the same time, and exactly in the same style of architecture. The accompanying view, PLATE II. represents the great arch between the tower and nave of the church: and the mouldings, columns, and capitals of this must be admitted to be of the Norman style. It has one feature, or ornament, which I have never seen elsewhere: i. e. a series of about forty-eight basso-relievo figures, representing a peculiar sort of bottle, running round the arch, and in the centre is a key stone, with an angel's head and thistles sculptured on it. The abacus, &c. of the capitals is figured with triangular indentations, like the impression of the point of a trowel on clay or mortar. Some of the other capitals, both under the tower, and in the chancel, are ornamented with representations of foliage, &c. The entrance up the tower, or to the belfry, is now from the outside of the church, on the north side, though it was formerly by a stair-case leading through the north-west pier which supports the tower. The exterior of the upper

* I am indebted to Mr. SHARP of Coventry, for the communication of this fact; and am particularly obliged to him for several extracts from the rolls in his possession relating to Wiltshire, &c.

upper part of this stair-case, shown in Plate I. projects from the north-west angle of the tower, and is terminated with a small spire.

PLATE III. A. represents the intersecting arches on the eastern wall within-side the tower: these are all adorned with the zigzag mouldings, and each semicircular arch embraces two columns, and forms three *acute pointed* arches. The capitals are all ornamented with figures resembling the volutes of the Ionic capital, and the abacus of each is peculiarly thick. This arcade appears to have extended all round this story of the tower, parallel with the roof of the church, and it was formerly open to the floor of the church. B. shows an elevation of the *southern transept*, where the original pilaster-buttresses still remain at the angles; but the buttress which attached to the centre has been cut, and two semicircular-headed windows have been closed, to admit a large window with two mullions and tracery.

The elevation of the eastern front of the *tower** at C. displays the two upper tiers of this part of the building. In the lower compartment are two semicircular-headed windows, having a mullion with tracery in each; the cinque-foil and quatre-foil dressings to which, clearly imply that they were much posterior to the original window. This compartment is separated from that above by a cable, and plain string moulding; and in the upper tier are five semicircular arches, two of which only are opened as windows. At each angle of the tower is a kind of three-quarter column, and at the top are square pinnacles with crockets.

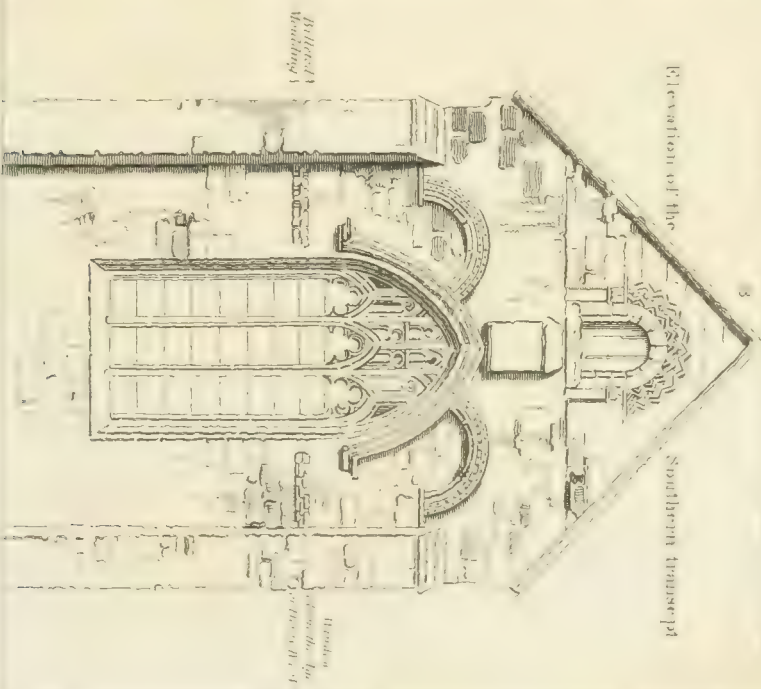
* In analysing the separate parts, and different features of cathedrals, and smaller churches, we find that the TOWER, as it constituted the most prominent object of the exterior, was subject to repeated alteration in *shape, situation, and ornament*, during the progressive improvements and enrichments that were made in ecclesiastical architecture. In a subsequent portion of this work, I propose to bring into one point of view a series of examples calculated to illustrate and explain this progression, as manifested in several Towers of different ages.

Capitals in the Chancel.



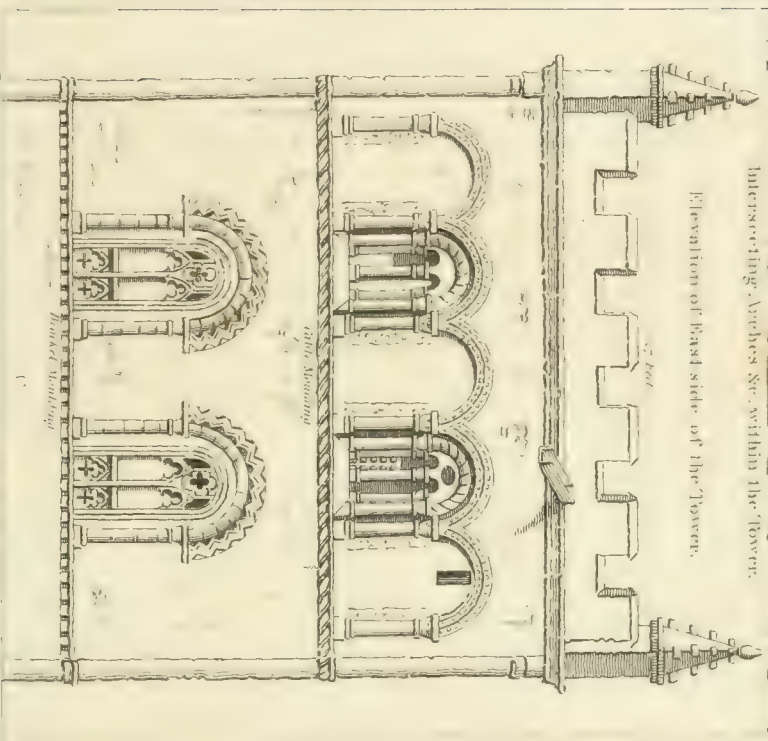
Elevation of the

Southern transept



Intersecting Arches No. within the Tower.

Elevation of East side of the Tower.





St. Peter's Church, in the City of London.

THE ARCHITECTURE OF ST. PETER'S CHURCH, IN THE CITY OF LONDON, AS IT APPEARS IN THE PRESENT STATE, WITH A DESCRIPTION OF THE INTERIOR, AND A HISTORY OF THE BUILDING, FROM ITS FIRST CONSTRUCTION TO THE PRESENT TIME.

St. Peter's Church,

NORTHAMPTON.

THE town of Northampton contains four parish churches, one of which has been illustrated and described in the first volume of this work: and another, still more curious in architectural details, and beautiful as a building, I shall now endeavour to develop. It is dedicated to St. Peter, and stands at the western extremity of the town, near the outer fortifications of the ancient *Castle*, which is said to have been built by *Simon de St. Liz*, in the time of William the Conqueror. From the contiguity of the former to the latter, it is probable that the church was connected with the castle, and was most likely erected by one of its Norman Lords. But of this event there is no memorial preserved; and though the History of Northampton circumstantially details many public events relating to councils,* assemblies, sieges,† &c. yet no notice is taken of the time when this building was erected, nor is the singularity of its architecture described. From the register of Saint Andrew's priory, in this town, it appears that the rectory of St. Peter's was given to that house by Simon de St. Liz, and was confirmed to it, with Kingsthorpe and Upton, by Hugh Wells, bishop of Lincoln, who was translated to that See A. D. 1209.‡ “In the reign of Henry the Third, the right of patronage was recovered of the convent by the king, and continued for some time in the hands of the crown. The advowson was afterwards given by Edward III. in the third year of his reign, to the masters, brethren, and sisters of St. Catherine's hospital, near the tower” (of London) “with whom it hath ever since continued. It was the privilege of this church, that a person accused of any crime, intending to clear himself by canonical purgation, should do it here, and in no other place
of

* In 1138 a council was held at Northampton, when the bishops, abbots, and barons of the realm were summoned by King Stephen; and several promotions then made in the church and state. Bridges's History of Northamptonshire, vol. i. p. 422, from Florence of Worcester.

† The early history of this town, like the general histories of the kingdom, is *almost wholly* devoted to the deplorable narration of wars and intestine tumults, as if it were the only province of history to record the savage and degrading propensities of man; or as if the reader could derive no amusement or interest in any events but those *immediately* connected with warlike governments and military governors. If historians would cease to bestow that indiscriminate praise, which at present disgraces literature, on all commanders of armies, and those who only study the murdering science of war, it would greatly tend to check that unworthy ambition, which seeks for honour in the field of battle, or “glorious renown in the massacre of thousands of our fellow-creatures.”

‡ Willis's Survey of Cathedrals, vol. ii. p. 50.

of the town, having first performed his vigil and prayers in the said church the evening before.”*

Though the accompanying prints will pretty clearly explain the shape, proportions, and architectural details of this curious building, yet a few verbal remarks may, by some persons, be deemed requisite. **PLATE I. A.** represents its **GROUND PLAN**, by which it will be seen that the interior consists of a nave and two ailes of equal length, with a square tower at the west end. The nave is separated from the ailes by eight semicircular arches, supported on seven columns, three of which are composed of four semi-columns, and the other four have only single shafts. See **Plate I. B.** The centre of the last is ornamented with a band of three mouldings, and all the capitals are decorated with sculptured scroll-work, foliage, &c. The abacus of some is also ornamented. All the arches have zigzag indentations running round them: and above these, on the north side, are six small round-headed windows.

The exterior view, **Plate II.** represents the northern side of the building in perspective, and displays particularly two faces of the *tower*. This part of the structure, I believe, is unique in the singularity of its buttresses, which consist of three half columns conjoined, gradually diminishing at each story. Over the western door is a blank arch, consisting of four flat mouldings, with a profusion of ornamental sculpture. Over this is a series of blank arches; and on the north side of the tower are two similar ranges. The exterior of the church above the ailes, on both sides, has a continued arcade; and over this are several grotesque heads, forming a sort of corbel-table.

The interior view, **PLATE III.** defines the character of the columns, capitals, &c., and also represents the grand arch which divides the nave from the tower. This is profusely ornamented with zigzag dressings, and three of the columns have spiral and diamond-shaped mouldings. The interior of this church has been greatly injured, and its sculptural decorations nearly obscured, by the operations of the whitewasher; who deeming flatness a beauty, has filled up all hollow spaces by repeated applications of his brush. Miss Anne Baker of Northampton has commenced the arduous task of scraping off all this whitewash and plaster, to display the architecture in its original and interesting character. The attempt is truly laudable and honourable; and demands the approbation of all architectural antiquaries. Her brother, Mr. George Baker, has also commenced a Topographical History of the County.

* Bridges's History of Northamptonshire, vol. i. p. 445.

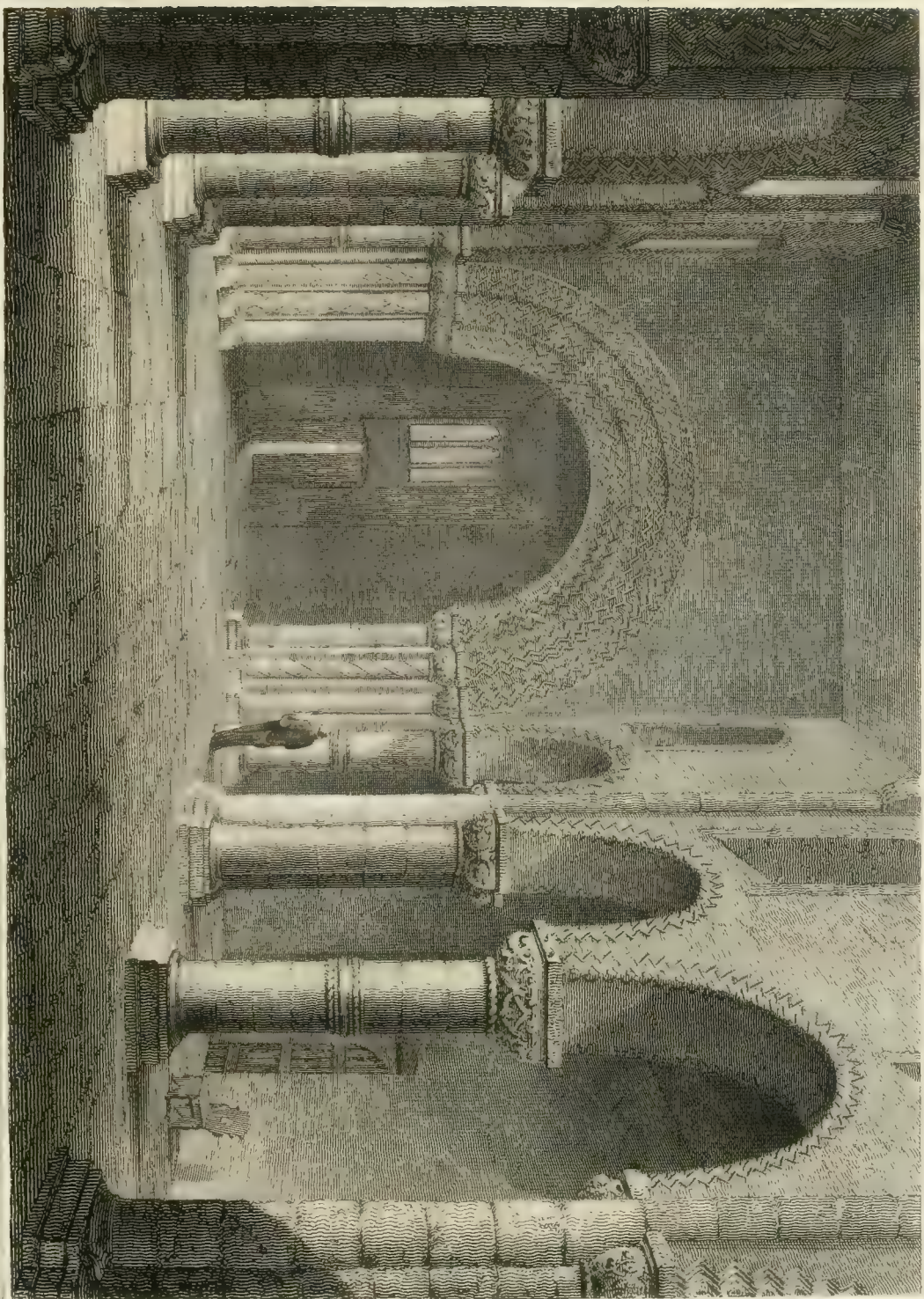


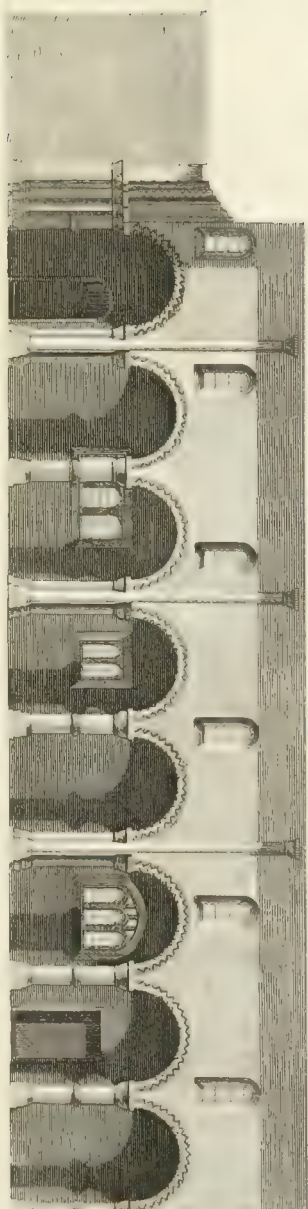
Fig. 10. The Temple of Solomon, as it is supposed to have been, according to the Jewish tradition.

See also the description of the Temple of Solomon, in the Jewish tradition.

THE TEMPLE OF SOLOMON, AS IT IS SUPPOSED TO HAVE BEEN, ACCORDING TO THE JEWISH TRADITION. The Temple of Solomon, as it is supposed to have been, according to the Jewish tradition. The Temple of Solomon, as it is supposed to have been, according to the Jewish tradition.

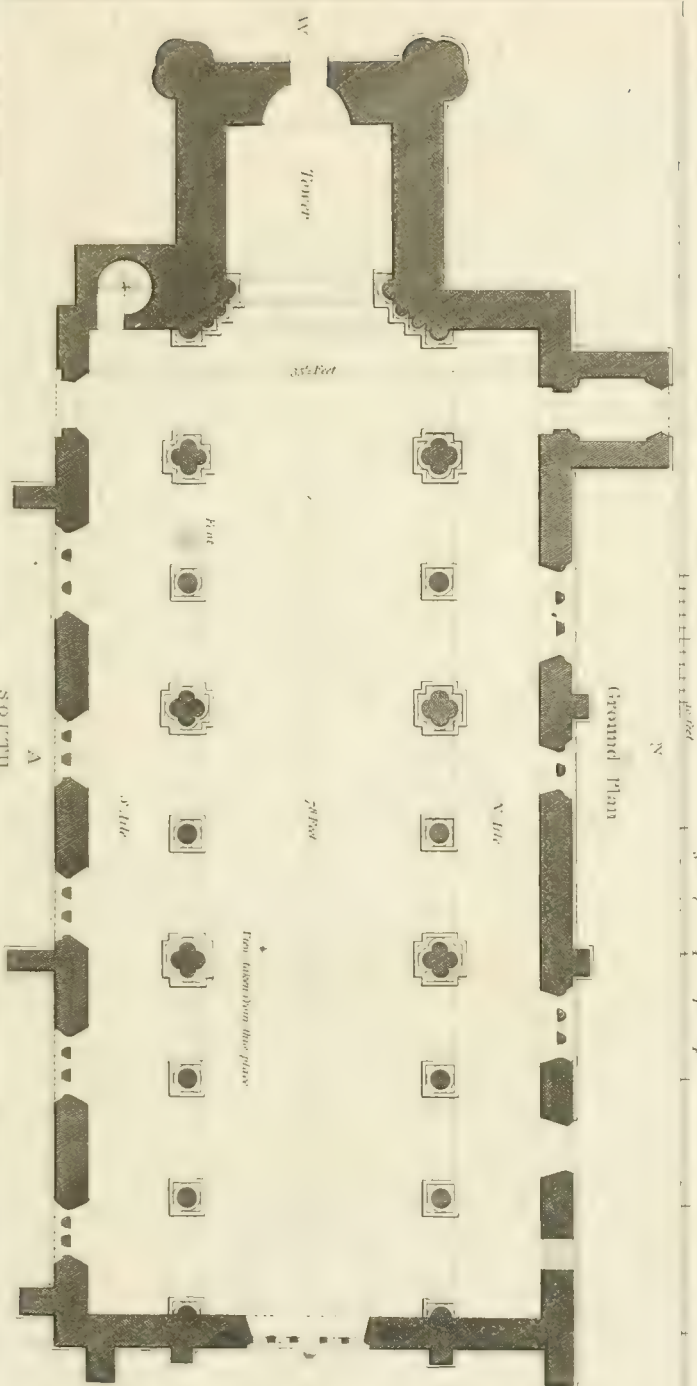
London: Published by Longman, Hurst, Rees, and Orme, Stationers' Hall, 1827.

Elevation of the Northern side of the Nave.



13

Ground Plan



Proposed by R. Webb, Esq. and by J. Webb, Esq. the Architect, and by the Rev. J. Webb, Esq. the Rector.

ST. PETER'S CHURCH, NORTHAMPTON

AN ESSAY,
TOWARDS AN HISTORY AND DESCRIPTION
OF
King Henry the Seventh's Chapel,
AT WESTMINSTER.

IN my attempts to investigate the various subjects of ancient English architecture, the result of which has already appeared in this work, and is preparing for publication, I have scrupulously endeavoured to discriminate the objects of probability and truth, from those of uncertainty and error. In attempting, however, to effect this, I have not always been so successful as I could wish; nor is it at all surprising, when it is known that the vague, contradictory, and fallacious accounts of *many writers* on antiquity and history, tend rather to perplex, than elucidate the subjects of their disquisitions. Besides, it has been too much the practice of certain authors, to amuse themselves with theories, which, having fixed in their own minds, they then mould the evidence of records to suit their systems, instead of governing the latter by the former. Thus fact is perverted, and the page, which should be truly historical, is converted into romance. Actuated by very different sentiments, I have generally confined my historical narratives to small spaces, and for want of records have often been compelled to found them more on rational deduction, than authentic document. All our publications that profess to describe, or define the state of the fine arts, including that of architecture, anterior to the reign of Henry the Eighth, are meagre in materials, and questionable in general statements. Before the invention of printing, (which occasioned books to be more easily multiplied,) the public were generally ignorant and incurious. A few Monks were the only chroniclers of historical events, and their assertions, however inaccurate or doubtful, were left uncontroverted. Many of these have been lately brought before the public, but the editors, either from religious motives, or with a less justifiable cause of excuse, have so mingled their crude materials, that it is extremely difficult to separate the useful and important parts from the useless and trivial. In examining critically the several histories of the reign of Henry the Seventh, I have painfully felt the force of these truths, and have deemed it necessary to state them, in justification of the peculiar manner, that I shall adopt in narrating the history of the chapel erected by that monarch, or on any other similar occasion.

In

In a former part of this work, I have illustrated, and described the principal parts of an edifice,* which nearly approximates, in its architecture and historical incidents, to the chapel of Henry the Seventh at Westminster. These splendid structures, with that of St. George† at Windsor, are all of royal foundation, and were each respectively the primary object of care, solicitude, and ambition in the minds of the monarchs who raised them, and who thereby hoped to obtain the approbation of man, and the favour of the Deity. Thus some kings have vainly sought to acquire terrestrial fame, and remission of sins, by a single ostentatious act; and it is a prevalent vice among mankind to adopt a similar policy. The faithful historian, will, however, adhere to actions and events, and deduce the recorded character of great personages, from their aggregate acts and deeds, not from one studied and artful performance. That religion, or that morality which inculcates the contrary doctrine, must be inimical to human happiness, and calculated to promote vice and duplicity, rather than wisdom and rectitude. It is really deplorable to reflect on the enormities and cruelties that have been practised by vicious men, under the persuasion, that a particular religious ceremony would expiate their crimes. Hence the building of chapels or chantries, and foundations for charitable establishments have originated; and it is rather curious to remark, that the greatest number of these have been established by catholic monarchs. The chapel, now about to be described, is a notorious instance of this; for its founder never evinced, on any other occasion, any distinguished traits of liberality, munificence, or benevolence. Before I proceed to detail any particulars respecting the history or architecture of this edifice, it will be necessary to take a brief review of the reign and character of the king who built it. On

* The chapel of King's college, at Cambridge, founded by Henry the Sixth; partly erected by that monarch, continued by Henry the Seventh, who gave 5,000*l.* in March 1509, towards the building, and finished in the time of Henry the Eighth. The Will of the first king, with the Indentures between the Provost and different masons, glaziers, &c. already published in the first volume of this work, will serve to exemplify the terms between workmen and their employers, and also explain several other circumstances characteristic of the times. In the absence therefore of such particular documents, respecting the chapel of Henry the Seventh, we may fairly refer to those already given, for parallel elucidations.

† Having now detailed the histories, and illustrated the architecture of the two former chapels, I propose to devote a portion of the third volume of this work to the elegant chapel of St. George, at Windsor, and shall have a set of architectural drawings made in the course of this summer (1808) for the purpose.

On the accession of Henry the Seventh, the early part of his reign was taken up by endeavours to establish himself on the throne, and give lasting security to the title under which he had obtained it. This he did by asserting the right of conquest first, and then by proving that he was son to Edmund Tudor, earl of Richmond, by Margaret, countess of Richmond, who was great grand-daughter of John of Gaunt, duke of Lancaster, fourth son of Edward III. and lastly, by his marriage with Elizabeth, eldest daughter of king Edward the Fourth, by which the two houses of York and Lancaster were united. To ensure the title, he obtained a bull from the Pope, declaring him to be the lawful heir, and rightful king of England. Though Henry was, as Bacon has described him, a man desirous of peace; yet his reign was almost one continual scene of contention, either from war abroad, or rebellions at home. Simnel, and Perkin Warbeck, instigated by a discontented faction, and supported by some of the nobles, gave him continual trouble, by exciting open rebellion in Ireland, and insurrections in various parts of the kingdom. The French and Scots taking advantage of the unsettled state of the public mind, continually called his attention to military affairs. To suppress the one, and to oppose the other, he levied large subsidies, and obtained *benevolences*,* more than were applied to the specific purposes for which they were raised. By these and other means he amassed great wealth, and the treasury, on his demise, is said to have been extremely rich in cash. He enacted various laws for the furtherance of commerce, and encouraged its extension, by lending sums

* “ This was originally a contribution made by the king’s immediate vassals; but from a relaxation of the ancient feudal principles, had afterwards, in the reign, it should seem, of Edward the Fourth, been extended over the whole kingdom. It was always, except in three singular cases, considered as a *free gift*; and could not be levied by force, from such as persisted in refusing it. But although the people were not bound, in law, to contribute, they had every inducement from expediency; since a refusal was likely to be attended with greater inconveniency, than the payment of the money which was demanded. From the discretionary power of executing the law, the crown had many opportunities of harassing those who shewed themselves unwilling to relieve its necessities; and seldom could fail to make them heartily repent of their obstinacy. In particular, from the direction of the army, the king had the power of quartering troops in any part of the kingdom; by which means he was enabled, however unjustly, to create expence and vexation to such of the inhabitants as had not complied with his demands. The very solicitation of a benevolence upon the part of the crown, was therefore justly regarded in the light of hardship; and in the preceding reign, appears to have been, in every shape, condemned and prohibited by parliament.” Millar’s “ Historical View of the English Government.” Vol. II, 8vo. 1803.

sums of money, without interest, to the merchants; viewing it as a fruitful source of disposable revenue. Rigid statutes were also passed for the suppression of crimes, which under *Empson* and *Dudley*, two nefarious lawyers, were as severely enforced; more, it has been said, with a view to the recovery of fines, than to promote the ends of justice.

From the confusion of the times, and Henry having no taste for the fine arts, but very scanty vestiges of them are left on record during his reign. Though they had made great progress in Italy and Flanders, and seem, in those countries, to have arrived nearly at their proudest epoch; they do not appear to have been encouraged in the British Islands. And why should they? says the sagacious Walpole. The king penurious, the nobles humbled, what encouragement was there held out to them? What stimulus for the expansion of genius, or inducement for ability to exert itself? Two painters are mentioned, both *foreigners*:—*John Mabuse*, who was born in Hainault: and it is merely said of the other, that one *Holbein* lived and died here, during this reign. Bacon, the avowed panegyrist of Henry, observes of his character, “*Studiosus magis erat quam eruditus—Neque enim unquam regnavit princeps qui magis negotiis suis deditus esset; totus in illis, & totus ex sese.*”* Which partly justifies the severe remark of Walpole. “He reigned, as an attorney would have reigned; and he would have preferred a conveyancer to a Praxiteles.”

Though Henry was devoid of taste, and, from his parsimonious propensity, averse to any thing which might excite generosity, or incur expence; yet he did several things, which eventually led to the future encouragement of the arts.

The severe penal statutes made against keeping retainers, a custom forcibly illustrated in the household book of the duke of Norfolk, caused hosts of those locusts to be dismissed; by which they were obliged to get their livelihood by their industry, and the nobility and gentry were necessitated to look for other means of obtaining consequence, than in a pompous retinue. Their fortunes thus exonerated from these incumbent harpies, they had it in their power to spend them upon subjects more rational, and on objects more deserving their countenance and support. And, however some may declaim against the refinements of the present age, under the odious appellation of luxury; yet in as much as a respectable artist, or industrious tradesman, is superior to one of those
worthless

* Vide Hist. Reg. Hen. Sept.

worthless sons of indolence; so much is the life of a rational nobleman, who patronizes the liberal arts, superior to the vain pomp, and unmeaning grandeur of an ancient baron.

During this reign, the West Indies were discovered by Columbus, also the Cape of Good Hope, and a new passage to the East Indies was found by Vasquez de Gama, and the main land of America, by Sebastian Cabot. This gave a new direction to commerce, and opened fresh sources of information and wealth.

In 1453, Constantinople was taken by the Turks. This city had been, during the lower Roman empire, the seat of learning and the arts, and among the Greek christians, it still retained a degree of eminence. By that event, the artists were scattered over Europe, and many of them took refuge in Italy, whence some came to England, and imported with them their learning which gave a stimulus to the universities and other seminaries, to turn their attention to science. About this time the art of printing was discovered, which so easily multiplied copies of learned works, and promoted extremely the progress of improvement, by facilitating the means of communicating and obtaining information. This may therefore be considered the *epoch*, whence to date the origin of refinement in the arts of England, excepting those of architecture and sculpture, which, during this reign, appear to have been in their zenith.

Wearied with chicanery and the numerous processes which his penal statutes had filled his courts of law with, the clashing interests he had artfully been endeavouring to reconcile by mercenary treaties, and the barbarous executions for treason or suspicion of treason, and his health declining, Henry began to abandon all earthly policy, and to look anxiously, though fearfully, towards that future state of retribution, where every guilty deed would be adduced as a witness of accusation against him, and where only the consciousness of rectitude and virtue would console, or support him under the anticipated awful trial.* Henry seemed fully sensible of a mispent life, and towards the latter end, according to the superstition of the age, endeavoured to atone for past crimes, by the distribution of alms, by numerous gifts to monastic establishments, by giving a large sum towards the building of King's College chapel, and more particularly, by
founding,

* "At his death," says Sandford, "there was found at Richmond, and other *secret places*, under his own keys, the sum of 1,500,000*l.* beside what his public exchequer contained; out of which, by his Will, he ordered all *exorbitant exactions* to be repaid."

founding, endowing, and erecting the splendid chapel at Westminster, which has lately borne his name.* To render this structure a splendid monument of his age, if not to his praise, he poured out the contents of his surcharged coffers, to erect and adorn it. From the elegance and richness of its design, with the united skill and labour necessary to complete it, we are warranted to conclude, that the most eminent artists and artizans of the country, were *commanded*† to furnish their individual and united assistance. Designs or “*Plotts*,” or “*Patrens*” of the most accurate and scientific kind must have been made, and an immense number of persons employed in collecting the materials to the place, also in forming them for, and placing them in, their respective stations. In developing the history of this structure, it would afford me much pleasure, and I am persuaded, would be equally satisfactory to some readers, could I adduce all the documents that were made respecting this edifice; such as contracts, agreements, and expences; quantity, quality, and nature of the materials used, with some account of the artists, and their designs, also the processes of masonry, sculpture, &c. Though I have carefully sought for these, my researches have been unsuccessful. Still I anticipate this pleasure and advantage; for a laudable spirit of inquiry and curiosity has been excited, and as many curious documents have been discovered, it is hoped that the original records relating to this chapel may yet be found. In the archives of the dean and chapter of Westminster, is a large collection of annual rolls, during the abbacy of Islip. They contain the current expences, &c. relating to the *abbey buildings*, and from them it appears, that great quantities of stone, timber, lime, &c. were conveyed to Westminster, during the latter years of Henry the Seventh’s, and first years of Henry the Eighth’s reigns. The stone was brought from Caen in Normandy, from Yorkshire, from Ryegate, &c. and much of the timber was obtained from the forest or woods in the neighbourhood of Harrow.

In

* According to Sandford, he founded an *Almshouse* in *Westminster* monastery, for thirteen men and three poor women, with liberal maintenance. “He likewise builded three houses for Franciscan Friars, called Observants, at *Richmond*, *Greenwich*, and *Newark*; and three others of Franciscan Friars, called Conventuals, at *Canterbury*, *Newark*, and *Southampton*.” Henry, in the last year of his reign, completed the *Savoy Hospital*; he enlarged the palace of *Greenwich*, and new built that at *Richmond*. *Baynard’s Castle*, London, was likewise built by him.

† It was customary for our monarchs to summon Masons, Carpenters, Glaziers, &c. through the medium of sheriffs, from all parts of their kingdom; and these were bound to work *only for the king*, during his pleasure.

In the rolls it is not specified for what place or purpose the materials were intended; but it appears, that considerable additions, or alterations were then making at the western end of the abbey church. In Henry the Seventh's Will is a bequest of five hundred marks, towards finishing the "newe church at Westminster."

Holinshed,* is very particular respecting the commencement of Henry's chapel; but concerning the progress and termination of the work, he is silent. "In this eighteenth yeare," of the reign of Hen. VII. he states, "the twentieth daie of Januarie, a quarter of an houre afore three of the clocke at after-noon of the same daie, the *first stone* of *our ladie chapell* within the monasterie of Westminster was laid, by the hands of JOHN ISLIP abbat of the same monasterie, sir REGINALD BRAIE knight of the garter, doctor BARNES maister of the rolles, doctor WALL chaplaine to the king's maiestic, maister HUGH OLDHAM chapleine to the countess of Darbie and Richmond the kings mother, sir EDMUND STANHOPE knight, and diuerse others. Vpon the same stone was this scripture ingrauen: "*Illustrissimus Henricus septimus rex Angliæ & Franciæ, & dominus Hiberniæ, posuit hanc petram in honore beatæ virginis Mariæ, 24 die Ianuarij; anno Domini 1502. Et anno dicti regis Henrici septimi, decimo octauo.*" The charges whereof amounted (as some report, vpon credible information as they saie,) to foureteene thousand pounds."

According to Stow, Henry caused to be taken down, the Virgin Mary's chapel, built by Henry III. and a tavern called the White rose, both of which occupied the site of the present building. It also appears from some ancient documents, that Chaucer had a dwelling house, or tenement, which abutted on, or was close to the chapel. It was leased to our poet, for fifty three years, from 1399, at the yearly rent of fifty three shillings and four-pence.

In the following extracts from the WILL of Henry the Seventh, is contained many particulars respecting the chapel and tomb which were then making, and intended for this monarch.

* Chronicle of England, &c. Vol. III. p. 530, 4to. Edit. 1806.

EXTRACT FROM THE
WILL OF KING HENRY THE SEVENTH,

Made at Richmond the 31st day of March, 1509, in the xxivth year of his reign.

After invoking the propitiation of the Redeemer, "Lady Sainte Mary," and all the host of heavenly angels, he states—

For the King's
Sepulture.

"And for asmoche as we have receved oure solempne Coronacion, and holie Inunction, within our Monastery of Westminster, and that within the same Monasterie is the common Sepulture of the Kings of this Reame; and sp'ially bicause that with in the same, and among the same Kings, resteth the holie bodie and reliquies of the glorious King and Confessour Saint Edward, and diverse other of our noble Progenitours and blood, and specially the body of our graunt Dame of right noble memorie Quene Kateryne wif to King Henry the Vth, and doughter to King Charles of Fraunce; and that we by the grace of God, p'opose right shortely to translate into the same, the bodie and reliquies of our Vncle of blessed memorie King Henry the VIth. For thies, and diverse other causes and consideracions vs sp'ially moevyng in that behalf, we wol that whensoever it shall please our Salvioir Jhu Crist to call vs out of this transitorie lif, be it within this our Royme, or in any other Reame or place without the same, that our bodie bee buried within the same Monastery: That is to saie in the *Chapell* where our said graunt Dame laye buried, the which Chapell we have *begoun* to *buylde* of newe, in the honour of our blessed Lady.

The King's
Chapell.

"And we wol that our Towmbe bee in the myddes of the same Chapell, before the High Aultier, in such distance from the same, as it is ordred in the *PLAT made for the same Chapell*, and signed with our hande: In which place we wol, that for the said Sepulture of vs and our derest late wif the Quene, whose soule God p'donne, be made a *Towmbe* of Stone called *Touche*, sufficient in largieur for us booth. And upon the same, oon Ymage of our figure, and an other of hers, either of them of Copure and gilte, of suche faction, and in suche maner, as shal be thought moost conuenient by the discrecion of our Executours, yf it be not before doon by our self in our daies. And in the borders of the same Towmbe, be made a convenient *scripture*, conteinyng the yeres of our reign, and the daie and yere of our decesse. And in the sides, and booth ends of our said Towmbe, in the said *Touche* under the said bordure, we wol *tabernacles* be graven, and the same to be filled with Ymages, specially of our said avouries of Coper and gilte. Also we wol that incontinent after our decesse, and after that our bodye be buried within the said Towmbe, the bodie of our said late wif the Quene, bee translated from the place where it nowe is buried, and brought and laid with oure bodye in our saide Towmbe, yf it be not soo doon by our self in our daies. Also we wol, that by a convenient space and distance from the grees of the high Aultier of the said Chapell, there be made in lenght and brede about the said Tombe, a *grate*, in maner of a closure, of coper and gilte, after the faction that we *have begoun*, whiche we wol be by our said Executours fully accomplished and performed. And within the same grate at oure fete, after a conuenient distance from our Towmbe, be maid an Altier in the honour of our Salvioir Jhu Crist, streight adjoynyng to the said grate, at which Aultier we wol, certaine Preists dailie saie Masses, for the weale of our Soule and remission of our Synnes, vnder such maner and

The King's
"Towmbe."

Ymages of
the King
and Queen.

The Grate for
the Tomb.

An "Aultier"
with Priests
for daily
Masses.

fourme

fourme, as is couvenanted and aggreed betwext vs, and Th'Abbot, Priour and Conuent, of our said Monasterye of Westminster; and as more sp'ially appereth, by certaine writings indented made upon the same, and passed, aggreed and concluded, betwix us and the said Abbot, Priour and Conuent, under our grete Seale, and signed with our owne hande for our partie; and the Conuent Seale of the said Abbot, Priour and Conuent, for their partie, and remayneng of recorde in the *Rolles* of our Chauncellary. And if our said Chapell and Towmbe, and oure said wifs Ymages, grate and closure, be not fully accomplisshed and perfectly finisshed, according to the premisses, by us in our liftyme; we then wol, that not oonly the same Chapell, Tombe, Grate, and Closure, and every of them, and al other thinges to them belonging, with al spede, and assone after our decease as goodly may be doon, bee by our Executours hooly and perfectly finisshed in every behalve, after the maner and fourme before rehersed, and sutingly to that that is begoun and doon of them. But also that the said Chapell be *desked*, and the windowes of our said Chapell be glazed, with Stores, Ymagies, Armes, Bagies, and Cognoissaunts, as is by us redily diuised, and *in picture* delivered to the Prior of Saunt Bartilmews besid Smythfeld, *maistre of the works* of our said Chapell; and that the Walles, Doores, Windows, Archies and Vaults, and Ymages of the same our Chapel within and without, be painted, garnisshed and adorned, with our Armes, Bagies, Cognoissaunts, and other convenient painting, in as goodly and riche maner as such a work requireth, and as to a King's werk apperteigneth. And for the more sure perfourmance and finisshing of the premisses, and for the more redye payment of the money necessary in that behalf, we have delivered in redy money before the hand, the some of v.mli, to the Abbot, Prioure, and Conuent, of our said Monastery of Westminster, as by writing indented betwixt us and them, testifying the same payment and receipte, and bering date at Richemounte the thretene daie of the moneth of Aprill, the xxiiii yere of our reigne, it dooth more plainlie appiere: the same five thousand pounds and every parcel thereof, to be truly employed and bestowed by the Abbot of our said monastery for the tyme being, about and upon the finisshing and p'fourmyng of the premisses from time to tyme, as nede shall require, by th'advise, comptrollement and on sight, of such persones as we in our life, and our Executours after our decease, yf they be not doon in our live, shall depute and assign, without discontynuyng of the said works or any parte of them, till thei be fully performed, finisshed, and accomplished. And that the said Abbot of our said Monastery for the tyme being, be accomptable for th'employing and bestowing of the said some of v.mli upon the said werks, to us in our lif, and to our Executours after our decease, for such parcell therof as shall reste not accounted for before that, and not employed ner bestowed upon the said werks after our decease, as often and when soo ever we or they shall calle hym thereunto, as it is more largely conteyned in the said Indentures. And in case the said v.mli shall not suffice for the hool perfourmance and accomplishment of the said werks, and every parcell of them, and that thei be not p'fitefully finisshed by us in our life daies, we then wol that our Executours from tyme to tyme as necessitie shall require, deliver to the said Abbot for the tyme being, as moche money above the said v.mli, as shall suffice for the p'fite finisshing and perfourmyng of the said werks, and every parte of them; the same money to be employed and bestowed upon the p'fite finisshing and perfourming of the said werks, by the said Abbot for the tyme being, by

The finishing
of the King's
Chapell.

Ymages,
Grate, or
Closure for the
Tomb.

also "desks."

Windows
glazed with
stained glass.

Master of the
Works.

Sum of v.mli.

for carrying on
the works.

More money
to be advanced
if required.

the foresaid advise, ouersight, comptrollement and accompte, with out desisting or discontinuyng the same werks in any wise, till they and every parcell of them as before is said, be fully and p'fitely accomplisshed and perfourmed, in maner and forme before rehersed."

The Will then proceeds to provide for the funeral, which is directed to be performed without "*dampnable pompe, and oterageous superfluities.*" Ten thousand masses are to be said after his decease, and 2000*l.* distributed in alms between the day of death and that of interment. After providing for building and founding the *Savoy Hospital*, finishing King's College Chapel at Cambridge, making public bridges, &c. the will again adverts to the chapel at Westminster.

The garnishing of the Aultre within the King's grate.

Bequest to the Aultre of "precious relics."

A mass book, with chalice, candlesticks, &c.

"Also we wol, that our Executours, except it bee performed by oureself in our life, cause to be made for the overparte of the *Aultre* within the grate of our Tombe, a table of the lenght of the same Aultre, and half a fote longer at either ende of the same, and v fote of height with the border, and that in the mydds of the overhalf of the same table, bee made the Ymage of the Crucifixe, Mary and John, in maner accustomed; and upon bothe sids of them, be made asmany of the Ymagies of our said advouries, as the said table wol receive; and under the said Crucifixe, and Ymages of Marie and John, and other advouries bee made the xii Apostels: All the said table, Crucifixe, Mary and John, and other Ymages of our advouries and xii Apostellis, to be of *tymbre, covered and wrought with plate of fyne golde.* Also we geve and bequethe to the Aultre within the grate of our said Tombe, our *grete pece of the holie Crosse*, which by the high provision of our Lord God was conveyed, brought and delivered to us, from the Isle of Cyo in Grece, set in gold, and garnisshed with perles and precious stones; and also the precious Relique of *oon of the leggs of Saint George*, set in silver parcell gilte, which came to the hands of our Broder and Cousyn Lewys of Fraunce, the tyme that he wan and recovered the Citie of Millein, and geven and sent to us by our Cousyne the Cardinal of Amboys Legate in Fraunce: the which pece of the holie Crosse, and leg of Sainte George, we wol bee set upon the said Aultre for the garnisshing of the same, upon al principal and solempne fests, and al other fests, after the discrecion of oure Chauntery Priests singing for us at the same Aultre. Also we geve and bequeth to the same Aultre, if it bee not doon by our self in our life, *oon Masse booke hand writen*, iii sutes of Aultre clothes, iii paire of Vestements, a Chales of gold of the value of oon hundreth mares, a Chalece of silver and gilte of xx vnces, two paire of Cruetts silver and gilt of xx vnces, two Candilstikks silver and gilte of c vnces, and other two Candilsticks silver and gilte of lx vnces, and iii Corporacs with their cases, vi Ymages, oon of our Lady, another of Saint John Evangelist, Saint John Baptist, Saint Edward, Saint Jerome, and Saint Fraunceys, every of them of silver and gilte, of the value of xx mares; and oon paire of Basons silver and gilt of the same value, a Bell of silver and gilte of the value of iiii*l.* vis. viii, and a Pax brede of silver and gilte, of the value of iiii mares. Also we bequethe to the high Aultre within our said Chapell of our Lady, called our Lady Aultre, the grettest Ymage of our Lady that we nowe have in our Juellhouse, and a Crosse of plate of gold upon tymber, to the value of c*l.* and to every other Aultre

Aulter being within our said Chapell of our Lady, bee thei of the sides of the same, or in any other place within the compasse of the same, two suts of Aultier Clothes, two paire of Vestiments, two Corporacs with their cases, oon Masse book, oon Chalice of silver and gilte, oon pair of Cruetts silver and gilte, oon Belle silver and gilte, and two pair of Candilstikks silver and gilte, oon of them for the high Aulter, and th' oder for the Aulter of our said Vncle of blessed memorie King Henry the VIth: and we wol that the said Vestiments, Aulter clothes, and other ornaments of our said Aultres, be so embrowdred and wrought with our armes and cognisaunts, that thei may by the same bee knowen of our gifte and bequeste. And as for the price and value of theim, our mynde is, that thei bee of suche as apperteigne to the gifte of a Prince; and therefore we wol that our Executours in that partie, have a special regarde and consideration to the lawde of God, and the welthe of our soule, and our honour Royal. Savyng alwaies, that if we in our daies by our life provide the said Vestiments and Ornaments, that then our Executours bee not in any wise charged with them after our deceasse. Also we wol, that our Executours yf it be nat doon by our selfe in our life, cause to be made an Ymage of a King, representing our owen persone, the same Ymage to be of tymber, covered and wrought accordingly with plate of fyne gold, in maner of an armed man, and upon the same armour, a Coote armour of our armes of England and France enameled, with a swerd and spurres accordingly; and the same Ymage to knele upon a table of silver and gilte, and holding betwixt his hands the Crowne which it pleased God to geve us, with the victorie of our Ennemye at our furst felde: the which Ymage and Crowne, we geve and bequeethe to Almighty God, our blessed Lady Saint Mary, and Saint Edward King and Confessour, and the same Ymage and Crowne in the fourme afore rehersed, we wol be set upon, and in the mydds of the Creste of the Shryne of Saint Edward King, in suche a place as by us in our life, or by our Executours after our deceasse, shall be thought most convenient and honorable. And we wol that our said Ymage be above the kne of the hight of thre fote, soo that the hede and half the breste of our said Ymage, may clerly appere above and over the said Crowne; and that upon booth sides of the said table, be a convenient brode border, and in the same be graven and writen with large letters blake enameled, thies words, REX HENRICUS SEPTIMUS." &c. &c.

Furniture for
the Altar.

An Image of
the King to be
made and sett
upon Saint
Edward's
Shryue.

Height of
Image.

The preceding document furnishes several curious subjects for disquisition; and were we to analyze its contents, it would serve to illustrate, in some degree, the customs of the age, and mark the personal character of the monarch; but on the present occasion, I must confine myself to the chapel. Respecting which, and his tomb, the king was very particular in his testamentary injunctions; nor was he less solicitous to propitiate himself with his long oppressed subjects, by, what may be termed, posthumous justice. The Will, which is preserved in the chapter house at Westminster, was made at Richmond, on "the laste daie of the moneth of Marche," 1509, in the 24th year of the king's reign, and on the 21st day

day of the following April he died.* How far the chapel was advanced at that period, is not defined either by the above mentioned document, or in any other account that I have met with. It was commenced seven years before, and presuming that most of the materials were previously collected, and that the whole energies of the king were directed towards the completion of this structure; it is likely that the greatest part of the masonry was completed at the time of his decease. In the Will it is stated, that "*we have begoune to buylde the chapell of newe,*" which is to "*be desked,*" and the windows "*glased, with stores, ymages, armes, bagies, and cognoissaunts,* as is by us redily devised, and in PICTURE delivered to the Priour of Saunt Bartilmews besid Smythfeld, *maister of the workes of our said chapell.*" Towards the finishing of the work, the king left 5000*l.* in the hands of Abbot Islip, with provision for more if required. The *tomb* is particularly described in the foregoing extract, and the "grate" or "closure," is directed to be made, with an "aultier" &c. "after the faction that we have begoune;" but it is evident this was not accomplished according to the plans of the monarch; nor was it finished agreeably to the "patrones" and estimates of some artists, whom Henry the Eighth applied to for that purpose. Among the Harleian MSS. in the British Museum, is one entitled, "An estimate for the charge, for the making of a *tomb*, for king Henry VII., which plott was afterwards disliked by king Henry the Eighth, and altered according as it now stands." The original is in the Chapter-house at Westminster.

LAWRENCE YMBER *Karuer*,

For making the patrones in timber, of different images, some of which were to be kneeling and some lying, *lxiiij*l.**

Memorandum. That DRAWSWERD, *Sherife* of York, saith, that the two images wh' ben lyenge in the tombe, and the kinges image wh' is kneelinge upon the tombe, yf he should make them as well as he can, he would deliver one of them redie wrought wh'in xij weeks, wherefore he judgeth every peere of those three images redy wrought at *lxvjs. viij*d.** som is *xli. &c. &c.* Total som is *xxxvili.*

HUMFRAY WALKER, *founder*.

Item, the founder saithe that *vi m.* and *iiij c.* pound weight of fine yellow mettall, will perform

* There is a problem respecting dates in this Will, not easily to be accounted for. It is dated, in Astle's printed copy, March 31st, 1509, but in another part of the Will, is a reference to an indenture, between the king and the Abbot &c. of Westminster, signed the 13th day of April, "in the *xxiiii* yere of our reigne," i. e. after the Will was dated.

perform the making of the images for the whole tomb, which ben in number, grete and small, xix—the price of every c of mettall, is *xxd.* Som is *lxiiij li.*

His whole work to be delivered in one year and a half at som totall *vi c. iiij li.*

NICHOLAS EWEN, *Copper-Smithe and Gilder.*

To finish his work in half a year, and receive *ccccx li.*

JOHN BELL, JOHN MAYNARD, *peintors.*

For painting to be performed by iiij mens hands within three quarters of a year, *xl li.*

ROBERT VERTUE, ROBERT JENINS, and JOHN LEBONS, the Kings iiij *Mr. Masons.*

Say that the workmanship on the black “towch stone” and white marble for the tombe, “after the maner of the moldings of the *patrone* wh’ master *Pageny* hath made, will cost *lxxx li.* wh’ will be deliv’d redy wrought within the space of one year, *lxxxli.*”

Mr. FINCHE and ROGER THORNEY, *MARCHATS.*

Say that 100 foote of blacke towche-stone is sufficient for the legger and the base of the said tombe.—price of ev’y foot in London, is *ijs.* som *xli.* Item *lxxx* foote of whit marble will be sufficient for the sides and the ends of the said tombe, wh’ will cost, to be deliv’d in London as M’. Ffinch saith *xiiij li. vis. viiid.—xxiiij li. vi s. viiid.*

“Som totalis is *M. cc. lvii li. vis. viii d.*”

Memorandum That my lord of DARBY, had an *image* made of copper of 5 foote and half long, which weyed, when it was caste, and repaired redye to the gildinge, *v c* and a halfe weighte :—for the casting and repairing of the same, the founder had *lxxxli.* Item, there went to the gildinge of the same image, *xxxv li.* Item, the gilder had for his lebore, *xli.* Item, James *Hales* had for the making of the *patren* of the image in timber *cs.*

“*c xxx li.*”

In this document is preserved the names of several different artists, who, it is conjectured, were then employed in the king’s works at Westminster: and herein it is plainly stated, that *Pageny* made the *original designs*, from which, *Ymber* was to execute a *model*; and from the latter, the sculptor, founder, copper-smith and gilder, the painter, and master masons, were to perform their respective parts of the work.

It is the opinion of many antiquaries, that the designs for buildings, &c. were formerly furnished by models, but in Henry the Sixth’s Will, we find that a “*plotte*” is referred to, and in that of Henry the Seventh, a “*plat*” and a “*picture*” are specifically named, as the guide or guides to the master of the works. Hence we may fairly conclude, that the artists made designs or draw-
ings,

ings, for the buildings and tombs which were to be erected. Besides, it is stated by Cellini,* who was contemporary with Michael Angelo and Torrigiano, that he made drawings for the vases and other works, which were to be executed in silver, bronze, &c. Torrigiano, is also described as a *painter*, and a “*graver*,” in documents still preserved in England, and which will be presently quoted. He was also a *statuary*; and it is extremely probable, that he executed or directed the execution of the basso-relievos to Henry the Seventh’s tomb, also the bronze figures in the screen, as well as several of the statues in the niches round the inside of the chapel. Many of these are evidently designed by an experienced artist; and display in their varied contours, draperies, expression and character, the execution of a master. Of *Torrysany*, so spelt in the documents, hereafter to be recited, but usually called Torrigiano, Vasari, Cellini, Vertue, and Walpole, have related some particulars. The first states, that he was a competitor, in the academy of Florence, with Michael Angelo; and according to the second, these two artists studied together in the church of the Carmelites, in the chapel of Masaccio, and that Michael Angelo having irritated Torrigiano, by some sarcastic remark, the latter struck the other so violent a blow on the nose, that he made “the bone and cartilage yield like paste,” under his heavy knuckles. Condovi says, that in consequence of this blow, Michael Angelo was carried home as if dead, and that for this act, Torrigiano was obliged to quit Florence. Cellini observes, that he had more the air of a *bravo* than a sculptor; that his voice was sonorous, his gestures strange, “with a manner of knitting his brows, enough to frighten every man who saw him; and he was continually talking of his great feats amongst those *bears* of Englishmen.” Such was the character of an artist, who was engaged by Henry the Eighth, first to make a splendid monument for his royal parent, and afterwards to make another for himself. The former is described in the following indenture, which is carefully copied from a MS. roll, in the possession of the present learned and worthy dean of Westminster, Dr. Vincent, who obligingly allowed me to transcribe it for the present work.

* The “life” of this artist, written by himself, and translated by Nugent, in two vols. 8vo. is frequently referred to, and recommended as an amusing and interesting performance. If the exploits of a bully, and the actions of a vulgar, licentious, bestial man, can furnish much interest to a rational reader, he will derive an ample fund in the memoirs here referred to. In passing this censure on the *man*, I am willing to admit, that his writings furnish many curious anecdotes respecting the state of the arts and manners of the people in Italy; and could we easily separate the true from the false and hyperbolic, the work might be read with advantage.

AGREEMENT between the EXECUTORS of KING HENRY THE SEVENTH and PETER
TORRYSANY, respecting a MONUMENT,

To be erected by the latter for that Monarch.

- - - - - of our lorde god M: D. xvi. and in the
- - - - - the viij Between the right Reverend fader in god - - - - -
- - - - - THOMAS BISSHOP OF DURESME, JOHN BISSHOP of ROCHESTER, the right
- - - - - sourer of Englonde, CHARLES ERLE OF WORCESTER the Kings - -
- - - - - of the Kings Benche, ROBERT REED Knyght Chiefe Justice - -
- - - - - ourer of the Kings Household JOHN CUTT Knyght vndir
- - - - - tament and last wille of the late King of most famous
- - - - - JOHN ISLEPE Abbot of Westmr on the oon ptie, and
- - - - - the other ptie : WITNESSETH that it is covenanted - -
- - - - - bitwene the said p ties in maner and forme following

MS. torn.

That is to say, the forsaid *Petir* covenanteth promyttith and graunteth and hym and hys Ex-
ecutors by thise pñts byndith to make and work or doo to be made and wrought wele clenly
workmāly curiously and substancyally ffoure basements of blake marble square of the gretenesse
every square oon foote half - - - - in length oon foote of assise and in the same he shall sett
iiij other basementts of white marble squared wyth levys and crests and upon the same iiij base-
ments of white marble he shall set iiij pillours of copper gylt wrought with bases cuppes
capitells and other garnysshmente and of heith gretenes and proporeyon according to the Worke
and upon the same iiij pillours of copp. gilt he shall set a creste of copp. gylt rounde aboute
the worke squared wyth portecullies and fflowredelis and upon the same he shall make of White
marble a vault w^t Archytraves and frese and creste with all - - - - anships and colours there-
unto belonging according as appereth by *THE PATREN* and upon the said crests he shall sett iiij
Aungells of Erthe bakid in an oven after the colour of white marble evy of them kneeling of the
heith of ij foote of assise ffrom the knes upward of the whiche iiij Aungells oon shall holde the
the pillour wt a cock upon the same all of copper gilt in the oon hand and the scourge of copp
gilt in the other hand another Aungell shall holde the crosse of copp gilt in oon hand and
the iij nayles of copp gilt in the other hande an othir Aungell shall holde the spere of copp. gilt
in the oon hande and the hammer of copp gilt in the othir hande and the iiijth Aungell shall holde
in oon hande a spere staff with a sponge on the ende of copp. gilt and in the other hand the
pynsons of copp. gylt and upon the same crests upon the former parte and the hynder parte he
shall make the Kings Armes of White marbyll coloured as app̄teynith w^t the crowne Imp̄rall
ou^r the same Armes of copp and gilt and at the right ende the Armes of the late King and quene
in a scochyn of white marble w^t braunches and roses on either side of the same scochyn of
white marble all coloured as appteynith and a crown Imprall of copp. gilt on the saide scochyn
and at the other ende an other scochyn of white marble w^t the Armes of England and Spayne
and a branche of roses of white marble ou^r either side all coloured as appteynith wyth a crowne

Substance,
Size, and Ma-
terials of the
Tomb.

Patren, or
design.

Four figures of
Angells bakid.

King's arms,

with imperial
crown, &c.

Imperyall

Height and
length of
Tomb.

Ornaments.

Quality of
marble,

and copper.

The latter to
be gilt.

Marble to be
graved accord-
ing to patren.

To be finished
before the 1st
of Nov. 1519.

For 1000*l*.

Imperyall of copp. gilt on the saide scochin—And all the saide garnyssment shall conteyne from the nether parte of the said iiij basements of blak marble unto the upper parts of the crests next the saide iiij Aungells ix foot of assise and in length also ix foot of assise and also that under all the saide garnishment shall be made an awlter of the height of iij foote di of assise and of length vj foote of assise and brede iij foote and iiij ynches of assise and the basements of the same awlter shalbe made of blake marble and upon the same base-ments iiij square pillours of white marble with levys and crests with their proportions all coloured as app̄teynith to the worke and under the saide awlter shalbe set xvj pillours of copper gilt wrought according to the saide patron and upon the said pillours shalbe leyde & set a blake marble stone and under the same awlter shalbe leyde a bakyn ymage of erthe coloured of crist *dede* and upon the bakesyde of the saide awlter shalbe set a table of copp gilt in length and brede after the proporcion of the worke and in the sides of the same table shalbe made ij historyes the oon of the resurreccion of oure Lorde oū the foreparte all gilt and upon the bakesyde of the same table shall be made the hystory of the nativite of oure Lorde in lykewise gilt and at ev̄y ende of the same table shall be set a square pyllour of copper gylyt wrought w̄ *levys* bases and capitells according to the proporcion and height of the saide Awlter—And the forsaid Peter coveñntith promythith and gñntyth by these p̄nts that all the whyte marble aforsaid whiche shalbe necessary for all the forsaid worke shalbe of oon p̄fitt white colore and that also all the said blake marble requisyte to the said p̄mysses shalbe in lykewyse of oon p̄fite colore And all the copp convenyent to the forsaid worke shalbe good pure fayre and clene copp and that he the same peter at hys owne propre costs and expensys shall fynde and bye aswel almañ of white marble and blake marble as alman copp and other things necessary and requisyte for the making fynysshing and p̄fyghting of the same Awlter and other the p̄mysses. And that all and all things necessary to the same.—MOREOVER the said Peter covñntyth and gñntyth by these p̄nts that he the same Peter at hys owne propre costs and expensys shall wele surely puerly clenly sufficiently and workemanly gylyde or do to be gylyt with fynde golde all the forsaid copp worke in and aboute the forsaide Awlter and other the p̄mysses And that all the forsaid blake marble and white marble necessary and requysite to all the forsaid worke shalbe graiv'd and worke-manly wrought according to the said patren All the whiche basements Aungells awlter and other the p̄mysses above specyfied and to the same necessary as ys aforsaid the forsaid Peter coveñntyth and gñntyth by these p̄sents fully to make ende and fynysh and the same at his owne propre costs clerely to set up w̄in the new chapell which the forsaid late king caused to be made at Westm̄r that is to say in suche place w̄in the same chapell as by the forsaid lords and executours or any of them or their assignes shall be assigned before the first day of the moneth of Novembere the which shalbe in the yere of oure lorde God M: v: xix ffor all the whiche p̄mysses togedir w̄ the workemanship fynysshing and setting up of the same and all othir the p̄mysses the forsaid Peter knowlachith and confessith him by these p̄nts to have receyued and had of the said lordes and executours beforehand at then sealyng of these endentures the some of Oon Thousand pounds St̄ling.—Of the which said Oon Thousand pounds the said Peter knowlachith and confessith hymself fully contentid paide and satisfied in full contenta con and

and payment of all the said Worke and thereof clerely acquytith and dischargeith the same lordes and executors and the executors of them and euyle of them by these p'nts.—FURTHERMORE this endenture witnessith that where' the said Peter and *Benedyk Morovellj* and hys fel'ship m'chaunts of Luka *John Campna* and *John Baptist Morvellj* also m'chaunts of Luka by their wryting obligatory bering date of the making herof beñ holde and bounde unto the forsaid lordes and executors and the said Abbot in M: M: marc sterlings to be paid at the ffest of Pentecost next comyng after the date herof as in the same wryting oblygatory thereof made more plainly it ys conteyned. NEVERTHELESSE the forsaid Lordes and executors and the said lorde Abbot for them and their executors woll and grauntyn by thise p'nts that yf the said Peter his executors or assigns or any of them well and truly holde kepe and p'fōme all and singular covānts graunts promysse and aggrements and all other things on the partie of the same Peter above rehersed according to the maner and fourme above declared that then the said wryting obligatory shalbe voide and holde for nought or els to stond in all his full strength effecte and vertue thys endenture in any thing notw'tstanding—IN WITNESSE whereof the p'ties aforsaid to thise endentures enterel'ungeably have set their Sealys Yovyn the day moneth and yeres above specified.

Sureties bound
in M: M:
marks.

COPY OF THE BOND ABOVE REFERRED TO.

Noverit universi p. pātes. nos PETRUM TORRYSANY de civite florencie pictorem & BENEDICTUM MORVELLJ et Socios meatores de Luka JOH'EM CAMPNAJ et JOH'EM BAPTISTAM MORVELLJ etiam m'catores de Luca teneri & firmit' obligari Rev'endis in xp'o pribz eu Dñis Dñis Ricardo Wintonien Epō Rico Londoniē Epō Thome Dunelmen Epō Johi. Rosiē Epō Excellenti principi Thome Duci Norff. Thesaurar. Anglie Carolo comiti Wigorā Dñi n'ri Regis cam'ario: Johi Ffyneux militi Capitali Justiciari ej'dm Dñi Regis de c'ni banco Robto Reed militi Capitali Justiciar. Dñi Dñi Regis ad plita corci ipō Rege tenend' assignat' Thome Lovell militi Thesaurar. Hospicii eiusdm Dñi Regis Johi Cutte militi Subthesaurar. Anglie Execut' testi' et Ultime Voluntatis Serenissimi nup. Regis Anglie Henrici Septimi et Johi *Islepe* Abb'ti Westm' in Duabz Millibus marc' St lingor' Solvend' eisdem Reverendis p'tilz Duci comiti Johi Ffyneux Rob'to Reed Thome Lovell Johi Cutte & Abbi aut eoru' vni vel eorum certo attorn' seu execut' suis in ffesto pentecostes p'x futuro post dat' pd cu—Ad' quam quidm soluco'm bine et fidelr: faciend' Obligamus nos et quemlt n'roa per. Se pro toto & insolido heredo' et executores nos ac om'ia bona n'ra tam ultra mare q'm citra ubicunq. fuin't inventa per presentes. In cuius rei testio'm tam ego de'us Petrus Sigillum meu qm Ego pfatus Benedictus noie meo pprio et sociors meors noibz Sigillum nrm ac nos supradicti. Johes Campnaj et Johes Baptista Sigilla n'ra apponi fecimus. Dat' undecimo die mensis Marcij Anno Dñi millimo quingen^{mo} Sextodecimo et anno regni Regs Henrici Octavi Octavo.

In another *Indenture*, made the 5th of January 1518, 10th of Henry VIII. between that monarch and "*Torrysany* of the city of Florence, *graver*, now being resident in the precinct of St. Peter of Westminster;" reference is made to a former contract, which appears to vary from that before quoted. It states that Torrysany was bound by indenture, dated the xxvi day of October, 1512, fourth of Henry VIII. to execute a tomb for Henry VII. for the sum of "*m l. v cli.*" and that he now agrees to make one for Henry VIII. and his queen "*Kateryn*," a fourth part greater than that already "*made and fynished*," for the former monarch, for which he is to receive *m. viii.* He also agrees to make a "*patrone* or example for the same tombe," and within the space of four years to finish the whole. At which time the king, or his assigns, were to "*provide a good and sufficient rowme or place, to set the tomb in.*"

This indenture does not appear to have been ever filled up, or put in force; and though the monarch certainly had an intention at that time, of providing himself with a sumptuous tomb, which should surpass that of his father, yet such was never executed. Indeed it is rather singular, that none of his courtiers, nor even his ostentatious daughter, Elizabeth, should have secured for him some pompous monument. His name and character are, however, so indelibly impressed on the hearts of many English mothers, daughters, and honest husbands, that whilst domestic virtue, and human affections, are esteemed amiable, his conduct will ever be despised, and his name branded with infamy.

It is generally believed, and has been stated by several writers, that the *whole* of Henry the Seventh's monument cost 1000*l.* only for materials and workmanship; but it does not appear from the preceding documents, that the screen was included in the estimate. Nor indeed, does the description strictly apply to the present tomb, whence it is supposed, that the latter was ultimately executed from some subsequent design. By the first estimate made by Ymber, and his coadjutors, the tomb alone was to cost 1257*l.* 6*s.* 8*d.*; and by the subsequent contract, Torrysany agrees to furnish materials, with art and labour, for 1000*l.** As the screen is not mentioned in either of these accounts, it is not improbable that this was a separate concern, and either already begun, or specifically agreed for by another indenture. In its perfect state, it was certainly an object of splendour,
costliness,

* In the Indenture of xth Hen. VIII. it is stated that the tomb cost "*m. vcli.*"

costliness, and beauty. It was an immense brass inclosure, perforated with almost innumerable small arches, quaterfoils, and other figures; also decorated with numerous pinnacles, canopies, statues, cognizances, crowns, &c. some of which were richly gilt and enamelled. The shape and character of this screen will be readily understood by reference to plates I. c, c, and V. Stow in his Survey of London, says, that "a certain lewd fellow, in the year 1569, stole away divers parcels of brass and copper that adorned" this tomb, but he was discovered and punished, by M. Bernard Randolph, the common Sargeant of London.

SEPULCHRAL MONUMENTS,

To eminent persons, are calculated to afford much rational pleasure, and useful instruction: but to effect this, they should be executed by men of taste and talent, and their inscribed records be faithful, specific, and elegant. How far this is the characteristic of English tombs, is too well known to require explanation. The fallacies of history we all deplore, and the deceptive panegyrics of monumental inscriptions are equally, if not more, subversive of honor, integrity, and virtue. It is really lamentable to read the verbose eulogies that are often attached to persons who never manifested the least public spirit, or performed any meritorious popular action; yet these are the only subjects entitled to national honors and monumental encomium. Private virtues, and all the good qualities of domestic life, are endearing to our feelings as men, and are deserving of our warmest regard; but the social and public character is widely different, and this should be discriminated by mortuary records, for it is the province, and should be the duty of such memorials to draw the characters of men as they really were, not as they ought to have been.

Monumental sculpture ought to be equally appropriate, and though it may be allowed, to a small degree, the latitude of allegory, yet it should cautiously exercise this indulgence: for when it transgresses the bounds of nature and consistency, it offends the eye and insults the good taste of the spectator. Like historic painting, it should be founded on real, but dignified occurrences; and in embodying these, it should adhere to the characters, persons, and visual features of the times. There is scarcely any subject that demands more taste in design and execution, than that of monumental sculpture; yet, if we critically review the progressive state of it in England, and examine the various examples, we shall be obliged to confess that it has very rarely been under the control of this enlightening power. In the chapel now under discussion, there are several tombs, with sculptured figures and ornaments; but excepting that commemorative of Henry the Seventh, these present but little that is entitled to admiration or praise. Even the best has but few beauties; for though the sculptor formed some good figures, in basso relievo, &c. yet these are injured by their situation and accompaniments. From the reign of Henry the Eighth, to the commencement of the present, the fine arts had been but little cherished or exerted in this kingdom. Architecture, sculpture, and painting were scarcely respectable; and what churches were built, or monuments raised, during this interregnum of taste, are devoid of beauty, elegance, or consistency. If we denominated this the *Gothic* period,

riod, we should not misapply the term; and though a Wren and a Jones “flourished” towards the end of this time, yet they must be considered rather men of science than of taste. This is a material distinction, and should ever be carefully discriminated by the historical critic. Sir Christopher certainly evinced profound science in the construction of St. Paul’s cathedral; but had his taste been equal to his skill, he would not have designed such towers, as those at the west end of Westminster Abbey church. If we examine the tombs in the present chapel, we shall find them bad in design, injudicious in composition, and from their discordant magnitude, exceedingly offensive: for, placed in the small aisles of an elegant chapel, they greatly injure the effect and character of the building. As essential improvements are speedily to be effected on this splendid edifice, it is hoped that all extraneous, injudicious, and disgusting appendages will be removed. This will include monuments, flags, stalls, &c. I must however repress my animadversions, for were I to describe and criticise, with the most studied brevity, all the monuments, &c. belonging to this chapel, my account would be too copious for the present work. I will therefore confine the following particulars to a short account of the personages interred here, with their epitaphs; and as the inscriptions have been carefully copied and examined, it is hoped they will be acceptable to the curious reader. At all events they will show, to after ages, what remained and were visible in 1808. In comparing the inscriptions on the tombs, with those printed in different works, I have observed several variations, but the transcripts now printed are verbatim from the former. I have thought it advisable to give a short account of the different persons interred here, as a sort of necessary context to the inscriptions, and have arranged these in a chronological order according to the times of their deaths. The monuments and accounts refer to the following nineteen illustrious personages—

* n	King Edward V. and his brother, Richard Duke of York,	ob. 1483
s	King Henry VII. ob. 1509, and Elizabeth his Queen,	- ob. 1502
e	Margaret, Countess of Richmond - - - -	- ob. 1509
c	Margaret, Countess of Lenox - - - -	- ob. 1577
d	Mary, Queen of Scots - - - -	- ob. 1587
o	Elizabeth, Queen of England - - - -	- ob. 1602
m	Sophia } Daughters of James I. - - -	{ ob. 1606
m	Mary } - - - - -	{ ob. 1607
	{ Lodowick Stuart, Duke of Richmond and Lenox,	- ob. 1623
h	and	
	{ Frances his Wife, - - - - -	- ob. 1639
	{ George Villiers, Duke of Buckingham - - -	- ob. 1634
	and	
	{ Catherine his Wife, - - - - -	- ob. —
g	George Monck, Duke of Albemarle, - - -	- ob. 1669
p	George Saville, Marquis of Halifax, - - -	- ob. 1695
q	Charles Montague, Earl of Halifax, - - -	- ob. 1715
k	John Sheffield, Duke of Buckingham, - - -	- ob. 1720
f	Catherine, Lady Walpole, - - - -	- ob. 1737

* The letters prefixed to the names refer to their situation in the plan of the chapel

[n] KING EDWARD V. AND HIS BROTHER RICHARD, DUKE OF YORK,

Who were sons of Edward IV. by Elizabeth, daughter of Sir Richard Widville, afterwards Earl Rivers, and widow of Sir John Grey. Respecting the fate of these two princes historians are much divided in opinion. Some of the advocates for the Lancastrian party contend that the two royal infants were murdered in the tower of London, by command of Richard the Third, who is also represented by the same writers as a ruffian of the basest character. Shakespeare, in his eloquent and powerful dramas, has excited so much popular indignation against the "blood-stained tyrant," as he calls him, that however cogent may be the statements and arguments of historical narration to the contrary, they would scarcely counteract the effects of general prejudice, or invalidate the testimonies that have been so long admitted against him. It should however be recollected, that after Henry obtained the crown, both he and his minions employed and exerted every species of influence to vilify the characters of Richard and his family; and at the same time the subjugated party was precluded the privileges of public explanation or vindication. Thus, till Carte* first, and Walpole† afterwards, dared to arraign the reiterated statements of former writers, every new publication was merely the echo of those that had preceded it, and all tended to exalt the character of the Lancastrians on the ruins of the Yorkists. In 1674 the bones of two youths were discovered in the tower of London, and were removed by order of Charles the Second, to the chapel where they are now deposited, and where that monarch commanded a small tomb to be raised to the memory of the two princes, with the following inscription.

H. s. s. Reliquiæ EDWARDI V^{ti} Regis Angliæ, et RICHARDI Ducis Eboracensis. Hos, Fratres Germanos, Turri Londin' si conclusos, iniectisq; Cylcitrīs suffocatus abdite, et inhonestè tumulari iussit Patrvs RICHARDVS perfidvs Regni Prædo; Ossa desideratorvm div et multvm qvæsita post annos cxc & i Sclarvm in ruderibvs, (Scalæ istæ ad Sacellvm Turris albæ nuper dycebant) altè defossa indiciis certissimis svnt reperta xvii Die Ivlj, A^o Dⁿⁱ MDCLXXIIII.

Carolvs II. Rex clementissimvs, acerbvm Sortem miseratvs, inter avita Monvmenta, Principibvs infœlicissimis jvsta persolvit; Anno Domi 1678 Annoq. Regni svi 30.

[s] KING HENRY VII. AND ELIZABETH HIS QUEEN.

HENRY VII. born, according to Bacon, Sept. 1456, but Holinshed 1458, was crowned by Sir William Stanley in Bosworth Field, 22d Aug. 1485, and died at Richmond Palace, 22d April, 1509. The personal and political character of this monarch was calculated to promote the advan-

* "General History of England," fol. 1750, vol. 2. p. 819.

† "Historic Doubts on the Life and Reign of King Richard III." by Horace Walpole, dated 1767, and published in the 2d vol. of his works, 4to. 1798.

tages he accidentally obtained from his peculiar situation. Advanced to the throne by martial conquest, he sedulously endeavoured to preserve his precarious tenure, and in the true spirit of a General, found this was only to be effected by positive commands, not by supple courtesy. The people gradually submitted, and the monarch secured himself and family in a government which had for many ages been distracted by civil discord, fettered by Popery, and subject to perpetual revolutions from the influence of domestic factions, or foreign confederacies. Though not remarkable for brilliancy of talent, or blessed with a vivid genius, Henry evinced much of that worldly cunning, prudence, and state policy, which are calculated to protect and aggrandize the individual, and when possessed by a monarch, secure arbitrary power, and counteract the efforts of opposition. His primary object was to maintain the possession of the throne, to depress and control the nobility, and exalt the prerogative. These he appears to have invariably pursued, without being diverted by passion, relaxed by indolence, or misled by vanity. "Full of suspicion he admitted no person to his confidence, but assumed the entire direction of every public department, and was even attentive to the most minute and trivial concerns. His ministers were generally ecclesiastics, or men of low rank, and were employed as the mere instruments of his government."* "Avarice," says Hume, whose character of this monarch is drawn with the most judicious discrimination, "was on the whole his ruling passion; and he remained an instance, almost singular, of a man placed in a high station, and possessed of talents for great affairs, in whom that passion predominated above ambition."

ELIZABETH of YORK, eldest daughter of Edward IV. was born Feb. 11, 1466, and died Feb. 11, 1502. She was first intended by her father to be the wife of George Nevil, Duke of Bedford, and afterwards was promised to the Dauphin of France. This negociation, though it had proceeded so far that the princess was styled Madame le Dauphine in the court of France, was, after long procrastination, abruptly set aside by the Dauphin's marriage with a princess of Burgundy. Elizabeth's hand was afterwards demanded by her uncle Richard III. but his design being frustrated by death, she was subjected to a fourth matrimonial treaty. State policy devised her union with Henry VII. and though the monarch absolutely disliked, if not abhorred, her, and the whole family of the house of York, yet he agreed to make her his Queen. His future conduct towards this unfortunate victim of state *business*, proves that no sacred vows, or canonical ceremonies, will remove confirmed prejudices, or alter the natural propensities of the human heart. Is it not therefore truly shocking, to hear of the numerous marriages that are conducted as subjects of bargain and sale, or as cases of law and equity.

On the inside of the brass skreen that incloses the Tomb, is the following inscription, which is repeated on the outside, but now partly obliterated.

SEPTIM' HENRIC' Tvmvlo reqviescit i' isto,
Qvi Regv' Splendor, Lvmen et Orbis erat.
Rex vigil et sapiens, Comes, Virtvtis amator,
Egredi' formâ, strenv' atqve pote's.

* Millar's "Historical View of the English Government."

Qvi

Qvi pep'it Pacē Regno, qvi Bella peregit
 Plvri'a, qvi Victor semp' ab hoste redit.
 Qvi natas binis cōivnxit Regib' ambas,
 Regib' et cv'ctis federe ivnct' erat.
 Qvi sacr' hoc struxit Templvm, statvitq' Sepvlcrv'
 Pro se, proq' sva Conivge, prole, Domo.
 Lvstra decē atq' Annos tres plvs, cōpleverat A'nis,
 Nam tribvs Octenis Regia Sceptra tvlit.
 Qvindecies D'm, Centenvs flvxerat Ann'
 Cvrrerat nonvs, cvm venit atra Dies ;
 Septia ter mēsis Lvx tvnc fvlgebat Ap'lis,
 Cv' clavsit svmmv' tanta Corona Diē.
 Nvlla dedere privs tantv' sibi Secvla Regem
 Anglia, vix similem Posteriora dabvnt.

Round the ledge of the Tomb.

Septimvs hic sitvs est Henricvs, Gloria Regvm
 Cvnctorvm, ipsivs qvi tempestate fvervnt ;
 Ingenio atqve Opibvs gestarvm & nomine Rervm
 Accessere qvibvs Natvrae Dona benignae :
 Frontis Honos ; Facies Avgvsta, Heroica Forma ;
 Ivnctaqve ei svavis Conivx perpvlera, pv dica,
 Et foecvnda, fvit : foelices prole Parentes
 Henricvm qvib' Octavvm terra Anglia debes.

Under the King's Image.

Hic iacet Henricvs, eivs nominis Septimvs, Anglie qvondam Rex, Edmwndi Richmvndie Comitis Filius, qvi Die XXII Avgvsti Rex creatvs, statim post apvd Westmonasterivm die XXX Octobris corontvr, Anno Domini MCCCCCLXXXV. Moritvr deinde XXI die Aprilis, Anno Ætatis LIII. Regnavit Annos XXIII, Menses octo, minvs vno Die.

Under the Queen's Image.

Hic iacet REGINA HELLISABET, Edwardi IIII qvondam Regis Filia, Edwardi V Regis qvondam nominati Soror, Henrici VII olim Regis Conivnx, atqve Henrici VIII Regis Mater inclyta. Obiit avtem svvm Diem, in Tvrris Londoniarvm, Die XI Febr. Anno Dom 1502. 37 Annorvm ætate fvnta.

[e] COUNTESS OF RICHMOND AND DERBY.

MARGARET BEAUFORT, only daughter and heiress of John Duke of Somerset, the grandson of John of Gaunt Duke of Lancaster, was married to *Edmond Tudor*, Earl of Richmond, who was eldest son of Owen ap Tudor and Katherine, queen dowager of King Henry V. By this marriage Margaret had only one son, Henry, who succeeded his father as Earl of Richmond, and on the death of Richard III. obtained the crown of England. Earl Edmond dying in 1456, the countess married Sir Henry Stafford, a younger son of Humphry Duke of Buckingham, after whose death she married Thomas Lord Stanley, who after the battle of Bosworth had the honour of placing the crown on the head of Henry, and was by him the same year created Earl of Derby. By the two last marriages she had no children, "as if," says Sandford, "she had been designed to be the mother of a king only." Having lived through the prosperous reign of her son Henry VII. and seen her grandson Henry VIII. seated on the throne, she departed this life on the third of the kalends of July 1509. Her memory is perpetuated by her numerous benefactions and foundations for the promotion of piety and learning: the principal of which are recorded in the following inscription round the verge of her tomb, on which is her statue, very finely executed in brass.

MARGARETAE RICHMONDIAE, Septimi Henrici Matri, octavi Aviae, quae stipendia constitvit trib' hoc Coenobis Monachis, et Doctori Grammatices apud Wimbörn; perq' Angliam totam Divini Verbi Praeconis; dvob' item interpretib' Literar' Sacrar', alteri Oxoniis, alteri Cantabrigiae, vbi et Collegia dvo, Christo, & Iohanni Discipulo eius, struxit. MORITVR AN. DOM. MDIX. III. Calend. Jvlii.

[c] MARGARET DOUGLAS, COUNTESS OF LENOX.

Few persons can boast of more illustrious descent and connections than this lady, who was only daughter and heiress of Archibald Douglas, Earl of Angus, by Margaret Queen of Scots. The latter was eldest daughter of Henry VII. and married James IV. of Scotland. Their issue was lineally or collaterally allied to all the successive royal families of England and Scotland, as the inscriptions on her monument minutely record. She was born in 1515; and was married to Matthew Stuart, second Earl of Lenox, and regent of Scotland, by whom she had four sons and four daughters. Her second son, Henry Lord Darnley, was the husband of Mary Queen of Scots, and father of James the Sixth of Scotland and first of England: she died March 10, 1577. On the west end of the tomb is this inscription:

MARGARETÆ DOUGLASIÆ, MATTHÆI STUARTI Leonisiæ Comitis, Uxori, Henrici 7 Angliæ Regis ex filia nepti, potentiss. Regibus cognatione conivnetissimæ, Iacobi 6 Scotor. Regis Aviae Matronæ sanctissimis morib. et invicta animi patientia incomparabili P. obiit Martii decimo anno dom. 1577.

Margareta

Margareta potens, virtute, potentior ortu,
 Regibus ac proavis nobilitate suis.
 Inde Caledoniis australibus inde Britannis
 Ædita Principibus, Principibusq' Parens.
 Quæ mortis fverant solvit lætissima morti,
 Atque Deum petiit. Nam fuit ante Dei.

South side.—Henry, Second Sonne to this Lady, was K of Scotts, and Father to James the 6 now King. This Henry was murthered at the age of 21 yeares. Charles her yovngest sonne was earle of Levenox Father to the Ladie Arbeli. He died at the age of 21 yeares, and is here intombed.

East end.—Absolvitvm curæ Thomæ Fowler, hvius D'næ
 Executoris, Octobr 24. 1578.

Heer lyeth the Noble Ladye Margaret, Covntesse of Levenox, Daighter and sole Heir of Archibald Earle of Angvise, by Margaret Q of Scottes, his Wife, that was eldest daighter to King Henry the 7, whoe bare vnto Matthew Earle of Levenox, her Hvsbande 4 Sonnes and 4 Daighters.

North side.—This Ladye had to her Great Grandfather, K. Edward the 4, to her Grandfather, K. Henry the 7, to her Vncle K. Henry the 8, to her Covsin Germane K Edward the 6, to her Brother K. James of Scotland the 5; to her Sonne Kinge Henry the first, and to her Grandchild King James the 6.

Havinge to her Great Grandmother and Grandmother, 2 Qveenes, both named Elizabeth, to her Mother, Margaret Q of Scotts; to her Avnt Marye the Frenche Q, to her Covsyns Germanes, Mary and Elizabeth, Qveenes of England, to her Niece and Daighter-in-law, Mary Q of Scotts.

[d] MARY STUART, QUEEN OF SCOTS.

The vicissitudes of human life are eminently exemplified in the memoirs of this lady, who was only daughter and heiress of James V. King of Scotland. She was born December 7, 1542, succeeded to the throne on the death of her father in the following week, and was crowned August 21, 1543. Henry VIII. anxious to annex Scotland to the crown of England, endeavoured to effect a marriage between his son Edward, and this infant Queen; but the project being rejected by the regent, Mary was sent into France to secure her person against the designs of the English. Her residence in that kingdom produced a marriage with the Dauphin Francis, which took place April 28, 1558. Francis succeeded his father in the following year, and died Dec. 5, 1560. The queen having returned to Scotland, married Henry Lord Darnley,

July 29, 1565, by whom she had one son, James, afterwards King of Scotland and England. Lord Darnley was murdered February 10, 1567. The queen's ill-usage of her husband, the suspicious circumstances of his death, and her subsequent marriage with the Earl of Bothwell, his supposed assassin, affixed an odium on her character; and she was in consequence compelled to resign the crown to her infant son, and retire into England for protection. The shelter afforded her by Queen Elizabeth was at first but a splendid imprisonment, which for eighteen years was rendered more and more irksome; till she was brought to trial for a conspiracy against Elizabeth's life, and was beheaded at Fotheringay, in Northamptonshire, February 8, 1587.* Her son James, on his accession to the throne of England, erected a pompous tomb to her memory, on which her royal descent and connections, her great natural endowments, her troubles through life, her constancy in religion, &c. are recorded in the following inscriptions.

D. O. M.
Bonæ Memorix
Et Spei Æternæ.

MARIÆ STUARTÆ, Scotorvm Regina, Franciæ Dotaria, Iacobi V. Scotorvm Regis filiæ, & hæredis vnicæ, Henrici VII. Angl. Regis, ex Margareta maiori Natv filiæ (Iacobi IIII. Regi Scotorvm matrimonio copvlata) Proneptis, Edwardi IIII. Angl. Regis. ex Elizabetha filiarv svarvm natv maxima abneptis. Francisci II. Gallorv R. conivgis, Coronæ Angl. dv vixit certæ & indvbitatæ Hæredis, & Iacobi Magnæ Britannix Monarchæ potentissimi, matris.

Stirpe verè Regiâ & antiquissimâ prognata erat maximis totivs Evropæ Princib agnatione & cognatione conivncta, et exquisitissimis animi, et corporis dotibvs & ornamentis cvmvlatissima (Vervm, vt svnt variæ rervm hvmanar vices) postquam annos plvs minvs viginti in cvstodia detenta, fortiter et strenve (sed frvstra) cvm malevolorum obtrectationibvs, timidorum svspicionibvs, & inimicor capitaliv insidiis conflictata esset tandem inavdito, & infesto Regibvs exemplo secvri percvtitvr.

& contempto Mvndo, devicta morte, lassato carnifice, Christo servatori animæ salvtē, Iacobo filio spem regni & posteritatis, & vniversis cædis in favstæ spectatoribvs exemplv Patientia comendans, pie, patienter, intrepide cervicem Regiam

* The singular fate of this lady, has excited much interest, and her life and character have been represented to the public under very varied and opposite effects of light and shade. The Scotch writers, from a sort of national prejudice, have generally espoused her cause, and in the vindication of the Rev. Mr. Whitaker (3 vols. 8vo.) her character has been ably and eloquently advocated. Several writers have however branded her name with misdeeds and crimes: and so peculiar was her situation and circumstances in life, that it is extremely difficult to speak of either without falling too much under the influence of feeling. In the "Female Biography," (6 vols. 12mo.) by Ann Hayes, is an able review of the principal writers, who have professed to narrate her memoirs.

secvri maledictæ svbiecit, & vitæ cadycæ sortem cvm coelestis regni perennitate commvtavit. VI. Idvs Febrvarii Anno Christi MDLXXXVII. Ætatis XXXXVI.

North side.—Si generis splendor, raræ si gratia formæ ;
 Probri nescia mens, inviolata fides,
 Pectoris invicti robvr, sapientia, candor,
 Nixaqve solantis spes pietate Dei :
 Si morvm probitas dvri patientia frœni,
 Maiestas, bonitas, pvra, benigna manvs,
 Pallida fortvnæ possint, vitare tonantis
 Fvlminaqve montes templaqve sancta petvnt,
 Non præmatvrâ fatorvm sorte perisset
 Nec fieret mœstis tristis Imago genis.

Iure Scotos, Thalamo Francos, spe possidet Anglos
 Triplice sic triplex iure Corona beat :
 Fœlix, hev nimivm fœlix si tvrbine pvlsa
 Vicinam sero conciliasset opem.
 Sed cadit vt terram teneat, nvnc morte trivmphat,
 Frvctibvs vt sva stirps, pvllvlet inde novis,
 Victa neqvīt vinci, nec carcere clavsā teneri
 Non occisa mori, sed neqve capta capi.
 Sic vitis svccisa gemit fœcvndior vvis,
 Scvlptaqve pvrpvreo gemma decore micat.

North side lower.—Obrvta frvgifero sensim sic cespīte svrgvnt,
 Semina per mvlto qvæ latvere dies.
 Sangvine sancivit fœdvs cvm plebe Iehova,
 Sangvine placebant nvmina sanctæ patres.
 Sangvine conspersi qvos præterit ira penates
 Sangvine signata est, qvæ modo cedit hvms.
 Parce Devs, satis est, infandvs siste dolores
 Inter fvnestos pervolet illa dies,
 Sit Reges mactare nefas, vt sangvine posthac
 Pvrpvreo nvqvam Terra Britanna flvat.
 Exemplvm pereat cæsi cvm vvlvere Christi ;
 Inqve malvm præceps Avthor & Actor eat.

Si meliore svi post mortem parte triumphet,
 Carnifices sileant, tormina, clavstra, cruces.
 Qvem dederant cirsvm Svperi Regina peregit:
 Tempora læta Devs, tempora dvra dedit.
 Edidit eximivm fato properante Iacobvm
 Qvem Pallas, Mvsæ, Delia fata colvnt.
 Magna viro, major natv, sed maxima partv,
 Conditvr hic Regvm filia, sponsa, parens.
 Det Devs vt nati, & qvi nascentvr ab illâ,
 Æternos videant hinc sine nvbe dies.
 H. N. gemens.

West end, top.—1 Pet. 2. 21.

Christvs pro nobis passvs est, reliqvens exemplvm vt seqvami vestigia eivs.

East end, top.—1 Pet. 2. 22.

Qvi cvm malediceretvr, non maledicebat; cvm pateretvr, non comminabatvr; tradebat avtem iudicanti iuste.

[o] QUEEN ELIZABETH.

ELIZABETH TUDOR, who so gloriously swayed the sceptre of this kingdom forty-four years, was the second daughter of King Henry VIII. by his second wife Anne Boleyn. She was born at Greenwich, Sept. 7, 1533, and died at her palace of Richmond, 24th March, 1602. Her cruelty and duplicity towards Mary Queen of Scotland, with the parsimonious and avaricious disposition that she manifested on many occasions, prove that she inherited the prominent vices of the Tudor family. Indeed the histories of Henries VII. and VIII. with that of Elizabeth, display numerous parallel examples of character. The inscriptions on her tomb are

West end.—Memoriæ Æternæ.

ELIZABETHÆ, Angliæ, Franciæ et Hiberniæ Regina, R. Henrici VIII. filiæ, R. Henrici VII. nepti. R. Ed. IIII. pronepti, Patriæ Parenti, Religionis et bonorum Artivm Altrici, plvrimarvm lingvarvm peritia præclaris tvm animi tvm corporis dotibvs regiisq̃ virtvtibvs svpra sexvm Principi incomparabili, Iacobvs Magnæ Britanniæ, Franciæ et Hiberniæ, Rex, Virtvtvm et Regnorum hæres, bene merenti pie posvit.

East end.—Memoriæ Sacrvm.

Religione ad primævam sinceritatem restavrata, pace fvndata, moneta ad iustvm valorem redvcta, rebellione domestica vindicata, Gallia malis intestinis præcipiti svblevatâ,

syblevatâ, Belgio sustentato, Hispanicâ classe profligata, Hiberniâ pulsâ Hispanis et rebellibus ad deditionem coactis pacata, redditibus utriusq' Academiæ Lege Annonariâ plurimum adactis, totâ deniq' Angliâ ditata prudentissimeq' annos XLV, administrata: Elizabetha Regina victrix, triumphatrix, pietatis studiosissima, felicissima, placida morte septuagenaria soluta, mortales reliquias, dum Christo ivbente resurgant immortales, in hac Ecclesia celeberrima ab ipsa conservata & denovo fundata deposuit.

East, bottom.—Obiit XXIII Martii,
Regni XLV.

Anno Salvus M. DC. II.
Ætatis LXX.

West, bottom; partly obliterated.—Regno Consortes et Vrnæ hic obdormimus Elizabetha et Maria sorores in spe Resurrectionis.

[m] SOPHIA and MARIA,

Two daughters of James the First, both of whom died when infants.

Sophia, Rosula Regia, præpropere Fato decerpta, et Iacobo Magnæ Britanniæ Franciæ & Hiberniæ Regi, Annæq' Reginæ, Parentibus erepta, ut in Christi Rosario reflorescat, hic sita est, Ivni XXIII, Regni R. I. IIII, CIO DC VI.

Maria Filia Iacobi Regis Magnæ Britanniæ, Franciæ et Hiberniæ, et Annæ Reginæ primævâ Infantia in Cœlum recepta; mihi Gaudium inveni, Parentibus Desiderium reliqui, Die XVI Decembris CIO DC VII. Congratulantes condolete. Vixit Annos II, Menses V, Dies VIII.

[h] LODOWICK STUART, DUKE of RICHMOND and LENOX,

Was son to Esme Stuart, Duke of Lenox in Scotland, and grandson to John, Lord d'Aubignie, younger brother to Matthew Earl of Lenox, who was grandfather to King James. He was created Earl of Newcastle and Duke of Richmond 17th May, in the twenty-first year of the reign of James the First. This nobleman was married three times: his first wife was of the family of Ruthven; his second of that of Campbell; and his last, Frances, daughter of Thomas, Viscount Howard, of Bindon. He was made lord-steward of the king's household, and was a great favourite of King James, to whom he was related. He died suddenly, Feb. 16, 1623, on which day a parliament was to have assembled, but in consequence of the duke's death, it was prorogued.

Depositum illustrissimi et excellentissimi Principis LUDOVICI STUARTI, Esmei Levinæ Ducis Filii, Iohannis Propatris sermī. Regis Iacobi Nepotis, Richmondia

mondiaë & Leviniaë Dvcis, Novi Castelli ad Tinam & Darnliæ Comitiss, &c. Magni Scotiæ Camerarii & Thalassiarchæ Hereditariæ, Sacri Palatii Jacobi Regis Seneschalli, Cybiculorvmq̃ Principalivm Primi. Regi a Sanctoribvs Consiliis. San-Georgiani Ordinis Eqv. Scotiorvmq̃ per Gallias Cataphractorvm Præfecti, viri excelsi ad omnia magna & bona nati, ad meliora defuncti. Vixit Annos 49, Menses 4, Dies 17.

2 Sam. 3. 38. Chronog.—An Ignoratis qVla prInCeps & VIr MagnVs obiIt hoDie, 16 Febr. primo generalivm Regni comitiorvm designato.

Illvstrissima & excellentissima Princeps, Francisca Richmondiaë & Leviniaë Dvcissa, Domini Thomæ Howardi Bindoniaë Filia, Thomæ Howardi Norfolciæ Dvcis, ex Elizabetha Edwardi Dvcis Bvckinghamiaë filia, neptis, Lvdovici Stvarti Richmondiaë & Leviniaë Dvcis Vxor; Charissimi conivgii nvnqvm non memor Conivgi optime merito sibi qve posvit hoc Monvmentvm. Obiit 8 die Mensis Octob. Anno Dom. M.DC.XXXIX.

(Lower end against East wall—Esme Duke of Richmond.)

S. M.

Hac in Vrnâ inclvditvr Cor, infrâ reqviescit Corpvs Illvstrissimi Dvcis ESMÊ STVART: Parentes qvi qværit, sciat illvm a Patre Iacobo primvm Leviniaë Dvce evndem Honoris Titvlvm accepisse; a Matre vere Mariâ, Georgii Dvcis Bvckinghamiaë Filiâ vnicâ, Vitam & Spiritvm havisisse, qvem postea Parisiis efflavit, Ætatis svæ Anno XI, Mensis Avgvsti Die 14, Anno Salvts hvmanæ M.DC.LXI.

[1] GEORGE VILLIERS, DUKE OF BUCKINGHAM, and CATHERINE his Wife.

The virtues and family connections of these illustrious characters are very fully displayed in the following inscriptions.

Perenni Memoriaë.

Celsissimi Potentissimiqve Principis GEORGII VILLIERS DVCIS, MARCHIONIS, COMITIS BUCKINGHAMIAE, COMITIS COVENTRIÆ, Vice-comitis Villiers, Baronis Waddon, Angliæ, Hiberniæ, Walliæ Thalassiarchæ, omnivm Arcivm Propvgnaculorvmqve Maritimorvm ac Classis Regiæ Moderatoris, Eqvorvm Regiorvm Magistri, Qvinque Portvum & Appendicvum Domini Tvvtelarii, Castra Dovernensis Præfecti, omnivm Regiorvm saltvni Theriotrophiorvm, ac Nemorvm cis Trentanorvm Iysticiarii, Castri Regii Vindesorii Præsidis Monarchæ Britannico ab intimis
Cybicvlis,

Cybicvlis, Senatvvm sanctiorvm Angliæ, Scotiæ, & Hiberniæ Consilarii, Equitis Nobilissimi Ordinis Periscelidis, Consilii polemici Domini præsidis, Academiæ Cantabrigiensis Cancellarii dignissimi.

Tantvs tamen Heros omnibvs Corporis & Animi Dotibvs memorabilis, dvobvs potentissimis invicem Regibvs intimvs, charissimvs omnibvs, Togæ iuxta sagiqve Artibvs florentissimvs, Literarvm & Literatorvm, Fautor amplissimvs, in omnes bene meritos Liberalitatis inexhaustæ, deniqve singvlari Hvmantate & omni Morvm Svavitæ incomparabilis immani teterrimæ Parricidæ Facinore trucidatvs. Communni Invidiæ, quæ semper Virtutis & Honoris Comes individva innocentissimo Sangvine suo immeritissimo litavit.

Katharina vero Heroïna splendidissima Comitissæ Rvthlandiæ Filia & Hæres vnica, Prolis, svmmæ Spei, vtrivsque Sexvs, D. D. D. D. Mariæ, Caroli (qvi in Cvnis obiit) Georgii, Francisci novissimi posthvmique, felicissima ab ipso Mater facta, svavissimam charissimi Convgis svi Memoriam, qua Pietate, qvo Honore potvit prosecvta. Hos Titvlos (non Vanitati litatvra, sed optimorvm Principvm Mvnificentiam testatvra) præfigendos curavit: Tristesqve Exvvas & quicquid ipsivs adhuc Cælo non debetv, Honorario hoc Monvmento mæstissime inclvsit, Anno Epochæ Christianæ CIO.DC.XXXIIII.

(On a brass plate near the Tomb.)

P. M. S.

Vanæ Mvltitvdinis impropervm hic iacet cvivs tamen,

Hispania,	Prvdentiam,
Gallia,	Fortitvdinem,
Belgia,	Indvstriam,

Tota Evropa mirata est Magnanimitatem.

Qvem

Daniæ & Sveviæ,	Reg. integerrimvm,
Germaniæ, Transil- vaniæ & Nassavviæ, }	Princip. Ingenvvm,
Veneta Respvb.	Philo-Basilea,
Sabaudiæ & Lotharingiæ,	Dvces Politicvm,
Palatinvs Comes,	Fidelem,
Imperator,	Pacificvm,
Tvrca,	Christianvm,
Papa,	Protestantem,

Experti svnt

Qvem

	Qvem	
Anglia	Archithalassvm,	} habvit
Cantabrigia	Cancellarivm,	
Bvckinghamia	Dvcem,	

Vervm siste viator, & qvid ipsa invidia svgillare neqvīt, avdi.

Hic est ille calamitosæ virtvtis Bvckinghamivs, maritvs redvmatvs, Pater amans, Filius obsequens, Frater amicissimvs; Affinis beneficvs, Amicvs perpetvvs, Dominvs benignvs, & optimvs omnivm servvs. Qvem Reges adamarvnt, optimates honorarvnt, Ecclesia deflevit, vvlgvsv odervnt. Qvem Iacobvs & Carolvs Regvm perspicassimi intimvm habvervnt, a qvibvs honoribvs avctvs & negotiis onvstvs, fato svcevbvīt anteqvam par animo pericvlvm invenit. Qvid iam Peregrine? Ænigma Mvndi moritvr; omnia fvīt, nec qvidqvam habvit. Patriæ Parens & Hostis avdiit. Deliciæ idem & qverela Parliamenti. Qvi dvm Papistis bellvm infert, insimvlatvr Papista; dvm Protestantivm partibvs consvlit, occiditvr a Protestante. Tesseram specta rervm hvmanarvm; at non est, qvōd serio trivmphet malitia, interimere potvit, lædere non potvit, scilicet has preces fvndens expiravit: Tvo ego Sangvine potior (mi Iesv) dvm mali pascvntvr meo.

[g] GEORGE MONCK, Duke of ALBEMARLE.

To this illustrious General, who so signally distinguished himself by restoring monarchy in the person of Charles the Second, by whom he was advanced to the highest rank of nobility, a monument has been here placed, without any inscription but the following memorial of its erection. A strange circumstance! as if it was intended to commemorate the *living* rather than the *dead*!

GRACE, Countess GRANVILLE, Viscountess CARTERET, Relict of GEORGE Ld. CARTERET, Baron of *Hawnes*, and youngest Daughter of JOHN GRANVILLE Earl of *Bath*.

JOHN Earl GOWER, Viscount *Trentham*, Baron of *Sittenham*, Grandson of Lady JANE LEVISON GOWER, Eldest Daughter of ye sd Earl of *Bath*,

BERNARD GRANVILLE, Esq. Grandson of BERNARD GRANVILLE, Brother to the said Earl of *Bath*, Have erected this Monument in pursuance of ye Will of CHRISTOPHER Duke of *Albemarle*.

Guls. Kent, inv.
P. Scheemakers, fec.

[p] GEORGE

[p] GEORGE SAVILE, Marquis of HALIFAX

Was an active and zealous statesman, during the reigns of King Charles the Second, and King James the Second. He held several offices of trust and honor under the crown, and might have possessed more, had he consented to have become the passive tool of the monarch. Houbraken has engraved a fine portrait of him. On his tomb is the following inscription.

S. GEORGE SAVILE, born 11th. Nov. 1633.

Created by King Charles ye 2d.	} First	{	Baron of Eland,	} of Halifax.
			&	
			Viscount Halifax	
			afterwards Earl	
			& lastly Marquess	

He was Lord Keeper of the Privy-Seal for some time in the reign of three Kings, Charles 2. James 2. William 3. And at the beginning of the reign of King James 2. he was for a few months Lord President of the Council. He dyed on ye 5th of April 1695.

[q] CHARLES MOUNTAGUE, Earl of HALIFAX

Was the most distinguished ornament of a family, which had previously produced many eminent characters. He was respected, caressed, and feared as a statesman, and acted a very distinguished part in the political drama of the reign of William the Third. In the senate, he is said to have "commanded the utmost attention; and in the palace he was trusted, promoted, and ennobled. He was the active principle that moved the council, the exchequer, and the treasury. His mind pervaded every department of the state."*

H. S. E.

CAROLUS MOUNTAGUE.

Honorabilis Georgii Mountague De Horton,
In Agro Northantoniensi filius,
Henrici Comitis de Manchester nepos,
Qui Scholæ Regiæ apud hanc Ecclesiam
Alumnus,
Collegii Stæ Trinitatis apud Cantabrigienses
Socius.
Literas humaniores tam feliciter excoluit,
Ut inter nostratum primos
Tum Poetas, tum Oratores,
Dispari licet in studiorum genere,
Pari tamen cum laude floreret;

* Noble's "Biographical History of England." vol. I. 8vo. 1806.

Bonarumq, Artium disciplinis instructus,
 Ex Academiæ Umbraculis
 In publicum prodiret,
 Literatorum janum tum Decus
 Mox & Presidium.

Brevi etenim hunc virum
 Sua in Senatu facundia,
 In concilio providentia,
 In utroq, Solertia, fides, authoritas
 Ad gerendam Ærarii curam evexit;
 Ubi laborantibus Fisci rebus
 Opportunè subveniens,
 Monetam argenteam
 Magno reipublicæ detrimento imminutam
 Valori pristino restituit;
 Et tantæ molis Opus
 Cum, flagrante jam bello diutino,
 Et aggrediretur, & absolveret,
 Ne subsidia Regi Regnoq, necessaria
 Deessent interim,
 Ne Fides aut privata, aut publica,
 Vaccilaret uspiam
 Sapienter cavit.

His erga Patriam & Principem meritis
 Utriusq; Benevolentiam complexus,
 Avitum Stirpis suæ splendorem
 Novis Titulis auxit:
 Baro scilicet, deinde et Comes Halifax
 Creatus,
 Ad tres Montacutiani nominis Proceres
 Quartus accessit:
 Summo deniq; Periscelidis honore
 Insignitus,
 Dum promovendæ saluti & utilitati publicæ
 Omni mente incumberet,

Medios

Medios inter conatus,
 (Proh lubricam rerum humanarum sortem !)
 Cum bonorum omnium luctu
 Extinctus est,
 XIX die Maij Ao. Dni. MDCCXV.
 Ætatis suæ LIV.

[k] JOHN SHEFFIELD, Duke of BUCKINGHAM

Was distinguished as a general, a critic, and a poet. In the latter character, his writings have obtained the praises of Dryden, Prior, and Pope; but the more fastidious or more discriminating critics of the present day, do not equally approve them, and they are now seldom noticed. Buckingham House, in St. James's Park, was built by this nobleman. Kueller painted a portrait of him. His public titles and dignities, are set forth in the following inscription.

JOHANNIS SHEFFYLDÆ, ex illustri SHEFFYLDIORUM Stemmæ, quod a R. Hen. III. (Hæredibus Masculis Directis semper Gradu se invicem excipientibus,) ad hanc usq: Ætatem duravit, Oriundi: Comitatus BUCKINGHAMIÆ Ducis: NORMANBIÆ Ducis, Marchionis; MULGRAVIÆ Comitis; Baronis SHEFFYLDÆ de Boterwyke; et e Nobilissimo PERISCÉLIDIS Ordine Equitis.

Primis Ille Nuptiis duxit Ursulam CONOVII; Secundis Catherinam GAINSBURU; Tertiis demum Catherinam, ANGLESEIÆ, Comitissam, Jac. II. Regis & Catherinæ Sedly Dorcestrensis Comitissæ, Filiam; quæ læto Marito peperit, 1. Sophiam, 2. Johannem, 3. Robertum, 4. Henriettam-Mariam, (omnes in gremio Temporis requiescentes,) 5. Edmondum, Matris jam tot cladibus afflictæ Solamen Unicum.

Regnante Carolo II. Cohorti de Hollandia dictæ, Arciq; Kingstoniensi ad ripam Fluminis Hull munitæ, Prefectus est, et Cubiculariis Regiis primi ordinis ascitus; Regnante dein Jacobo II. factus est Hospitii Regis Camerarius: Regnante Anna Privati Sigilli Custos, & Secretioris Concilii Præses.

Negotia Publica in Superiore Doma Parlamenti per LIV. Annos (dubium an Facundia an Solertia majore) tractavit; et deficientibus parimtim corporis viribus, Animi tamen vigoros ad extremum usq: halitum retinuit. Obdormivit XXIV. die Feb. Ao. Ætatis LXXV: Salutis M. DCC. XX.

Dubius, sed non improbus, Vixi;
 Incertus morior, non Perturbatus;
 Humanum est Nescire et Errare.

Deo confido
 Omnipotenti Benevolentissimo.
 Ens Entium miserere mei.

Pro Rege sæpe, pro Republica semper.

[f] CATHARINE,

[f] CATHARINE, Lady WALPOLE

Is commemorated, by a single statue, standing on a pedestal, with the following flattering inscription. The statue was executed by Vallory of Rome, from an ancient one in the Villa Mattei, and was brought from Italy by Sir Robert Walpole.*

To the memory of CATHERINE Lady WALPOLE, eldest daughter of JOHN SHORTER, Esq. of Bybrook, in Kent, and first wife of Sir ROBERT WALPOLE, afterwards Earl of ORFORD, HORACE, her youngest son, consecrates this monument. She had beauty and wit without vice or vanity, and cultivated the arts without affectation. She was devout, tho' without bigotry to any sect, and was without prejudice to any party, tho' the Wife of a Minister whose power she esteemed but when she could employ it to benefit the Miserable or to reward the Meritorious. She loved a private life, though born to shine in public, and was an Ornament to Courts, Untainted by them. She died Aug. 20, 1737.

Besides the personages already named, and to whom monuments have been raised, other distinguished characters have been interred here. At the eastern end of the north aisle, is a Vault containing the bodies of KING JAMES THE FIRST, and ANNE his queen. The latter was daughter of Frederick II. king of Denmark, and was married by proxy to King James, in the sixteenth year of her age, A. D. 1590. On the death of Queen Elizabeth, James was declared to be her successor, and was proclaimed king of England, Scotland, France, and Ireland, the 24th March 1602. His queen died March 2, 1618, and he on the 27th March 1625.

In another vault are the remains of KING CHARLES II. KING WILLIAM III. and QUEEN MARY his consort—QUEEN ANNE and PRINCE GEORGE. Close to the tomb of Henry VII. was formerly a monument to the memory of KING EDWARD VI. who died in the 16th year of his age and seventh of his reign. He was youngest son of Henry VIII. and only child of Lady Jane Seymour. The tomb was raised by Queen Mary his half sister: and was destroyed during the rebellion, by the puritanic party. A view of it is preserved in Sandford's Genealogical History, edit. 1677. p. 471.

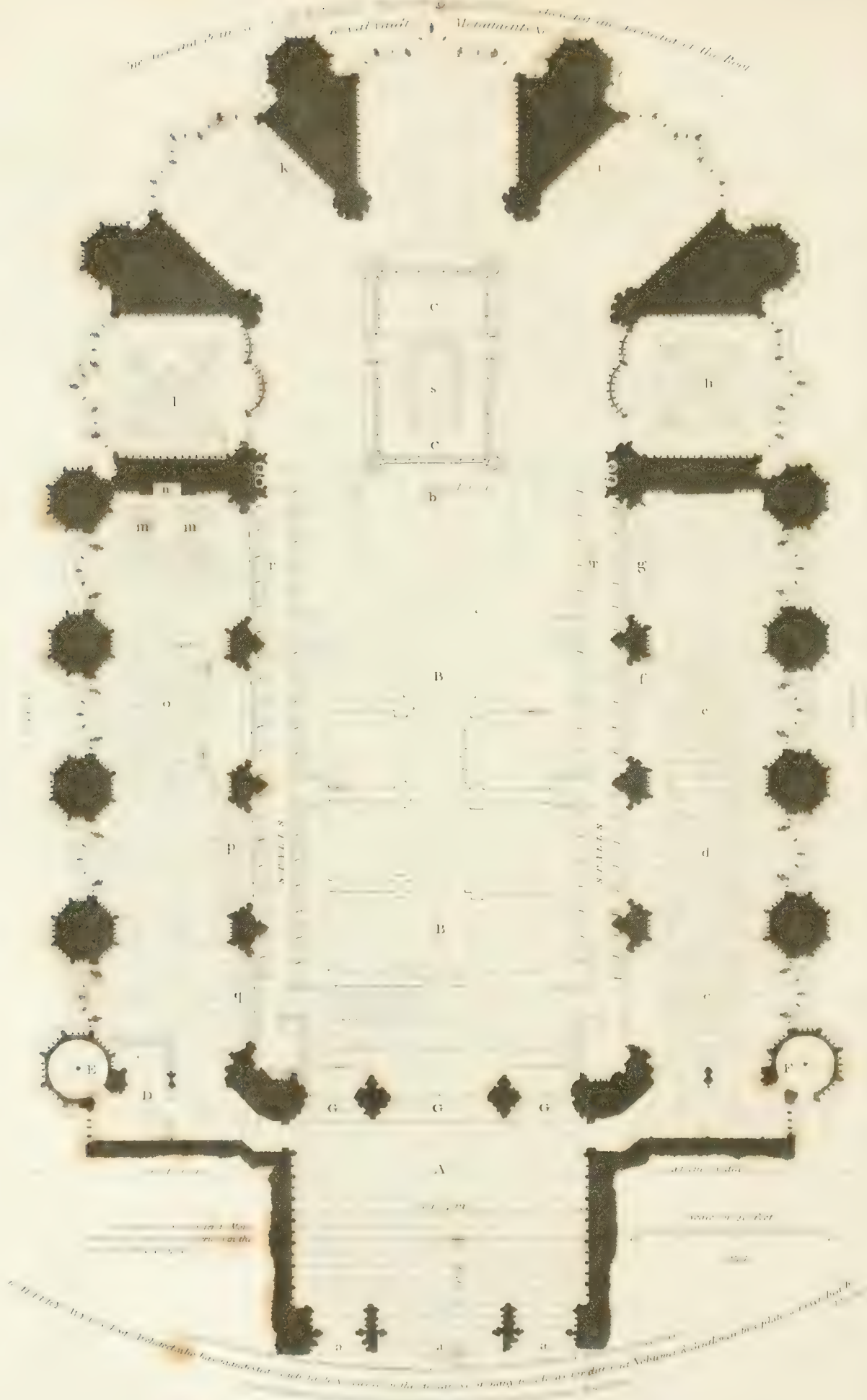
In the *Richmond vault* is interred MARY DUCHESS of RICHMOND, relict of Charles Stuart duke of Richmond, who died in 1672. An effigy of this Lady is preserved in a wainscot press in the centre oratory, at the east end of the chapel.

In the north aisle, is the *Albermarle vault*, wherein are the remains of GEORGE MONCK, Duke of *Albermarle*; a wax effigy of whom is preserved in a wainscot case.

END OF THE ACCOUNT OF MONUMENTS.

* The memoirs of this eminent statesmen, have been written by the Rev. W. Coxe, and are published in 3 vol. 4to.





REFERENCE TO THE PLATES,

WITH A DESCRIPTION OF THE DESIGN AND CONSTRUCTION OF HENRY
THE SEVENTH'S CHAPEL.

IN order to illustrate an edifice so elaborate, elegant, and unique, I have thought it necessary to represent its aggregate appearance and various details, by nineteen different prints. These have been drawn and engraved with much care and attention; and I trust will be found ample and accurate; and thence prove satisfactory. To the professional artist, they will clearly explain the architecture of the building; but to those persons, who are not in the habit of examining plans and sections, a few verbal particulars may be deemed necessary.

PLATE I. GROUND PLAN, &c. By this print is shewn the horizontal shape and disposition of the chapel; with its walls, piers, buttresses, and groinings. The latter, however, are only slightly indicated, and are more fully defined in other plates. On viewing the former we feel some surprise at the apparent slightness of the superstructure, or of the space occupied by walls and supports; as the principal weight, and quantity of the building rests on a few detached piers, and the lateral buttresses. This is a peculiar characteristic of ancient ecclesiastical structures, and manifests great science and skill in the architects. For the nicest geometrical accuracy is required to raise lofty walls, and poise ponderous wide-spreading roofs on piers and columns.

In its ground plan, this edifice is shewn to consist of a porch A, nave, two ailes, and five chapels or oratories, at the eastern end. The parts marked black, shew the piers, buttresses, and walls, which support the superincumbent weight.

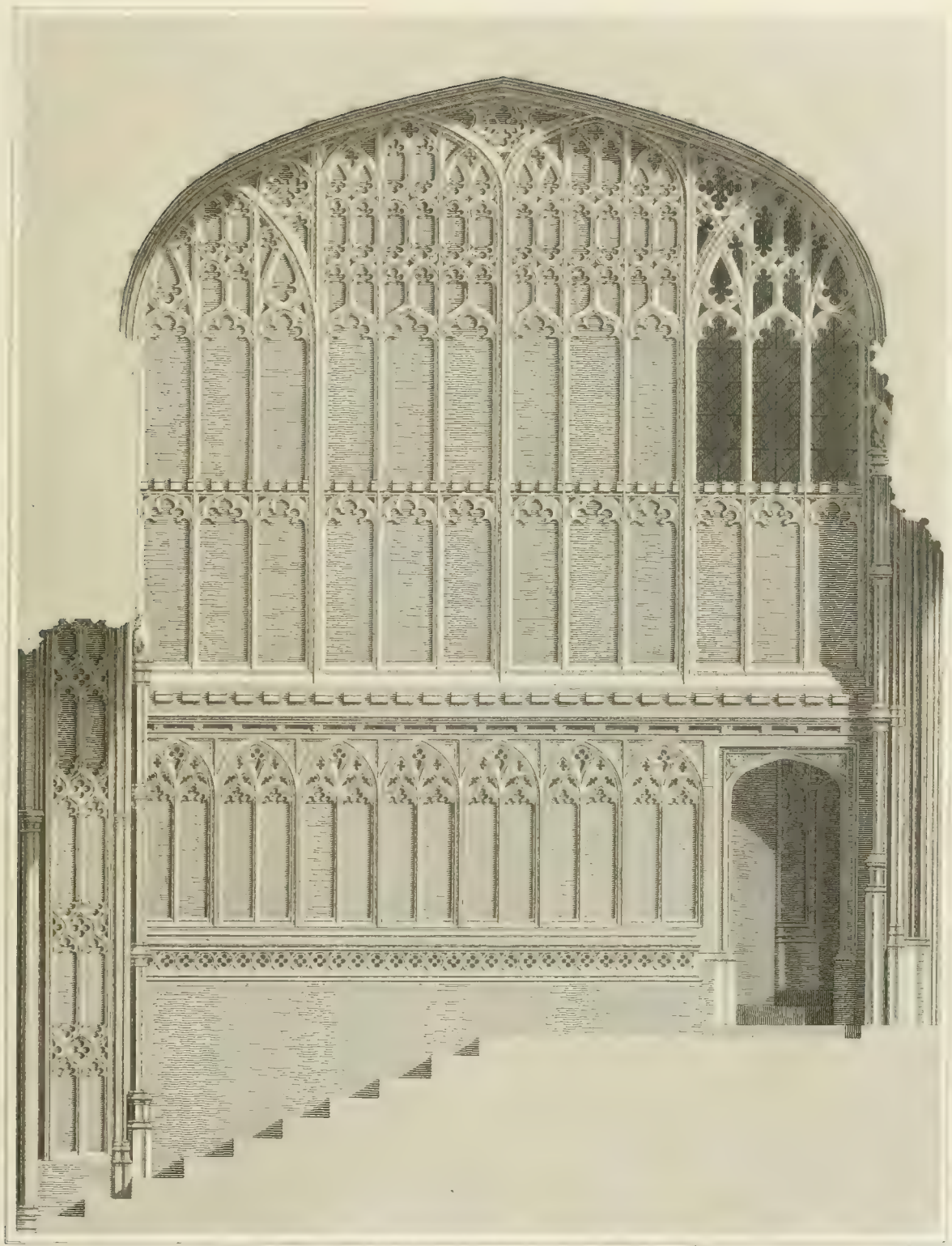
a a a. Entrance door-ways, from the Abbey church. g g g. Entrance door-ways, closed with massy metal gates: to the right and left, are small door-ways, to the ailes. B B Royal vault. E F Stair-case towers, the latter of which is only used. D Small oratory, enclosed with a richly ornamented stone screen. The small letters refer to different monuments, which have been already noticed.

The Porch A, connects the chapel with the eastern end of the Abbey church, and its floor is raised by 12 steps above the level of the latter. It opens to the church by one large, and two smaller lateral arches, of equal height. (See a a a.) These rest on piers, which also support part of the elegant monument for Henry the Fifth. The inner roof of the porch is arched with stone, having its whole

soffit, springing from *g g g* to *a a a*, ornamented with tracery, fleur de lis and other figures, within enriched quatrefoil pannels. See *PLATE XV. B.*

An *Elevation of the northern* side of the porch, shewing a section of the steps: part of the soffit of the central arched door-way, the small elegant door-way to the north aisle, a window, &c. is represented in *PLATE XIX.* In this print is clearly defined the exact shape and turn of the blank arches, with their tracery. The lower compartment represents a series of seven blank windows, with their proper mullions and tracery. In the upper compartment is displayed a blank window, divided into twelve pannels, by eleven perpendicular and one horizontal mullion, over which is a profusion of ornamental tracery. This space is subdivided into four, constituting that number of separate blank windows; the central two of which have rather flattened heads or arches, and the others, the regular pointed arch. The only light to the porch, is admitted by two small windows, one on each side. That to the north is shewn in this plate. The opposite side of the porch corresponds with this: and the side next the chapel is very similar to that represented in *PLATE XIII.*, excepting being without the row of angels, &c. above the *GATES.* The latter are made of brass, and are divided into several square compartments; in each of which is some badge of the royal builder. Every gateway is provided with a double folding gate of ponderous weight, and the large central pair is divided into 68 perforated compartments, each of which contains either a portcullis and crown; the king's initials reversed; three fleur de lis; two roses entwined, and enclosed within the crown; three lions passant gardant; a thistle with a coronet; or the falcon, on the fetter lock: and several other ornaments, all pierced. The locks are particularly decorated.

Over the small side doors are some pannels, divided and subdivided by tracery. A compartment of which is given at large, *PLATE XV. F.* In the spandrils of these doors is the portcullis and rose; and the spandrils of the great door are ornamented with circles, inclosing four quatrefoil pannels. Over the whole is a range of demi-angels in alto-relievo, with crowns, wigs, drapery, &c. and between every two is a rose and crown, portcullis and crown, or fleur de lis and crown. A similar tier of sculpture is continued all round the inside of the chapel, immediately above the large arches, and beneath the range of statues. See *PLATE XVIII.* The figures, and the whole of this passage in the building, is in a very bad style, devoid of character, propriety, and beauty. It is a series of incongruous parts, intended to decorate, but calculated to disfigure, the architecture.



View of the Choir and Apse of the Cathedral of St. Peter and St. Paul, London, from the West.

17.11.11

THE CHOIR AND APSE OF THE CATHEDRAL OF ST. PETER AND ST. PAUL, LONDON.

As shown in the accompanying plan, the Choir and Apse of the Cathedral of St. Peter and St. Paul, London, are the only parts of the building which remain of the original structure.

Engraved by J. H. Stanger, Architect, from a drawing by J. H. Stanger, Architect.

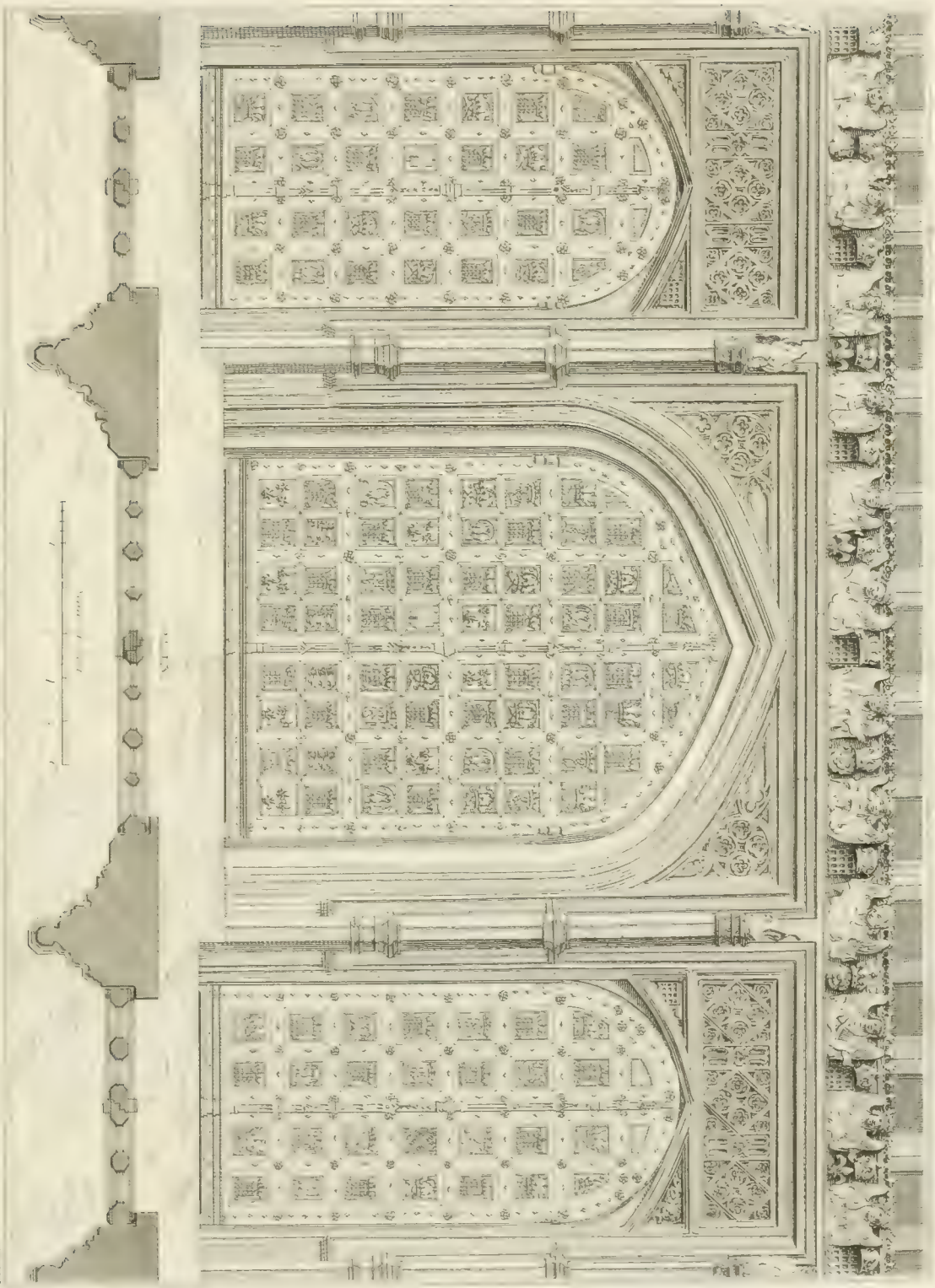
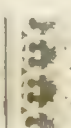
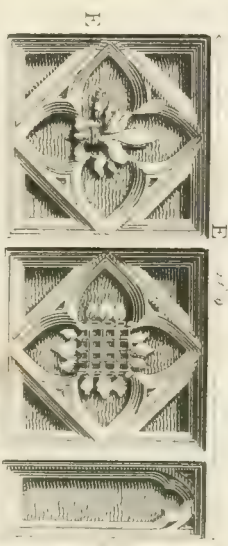
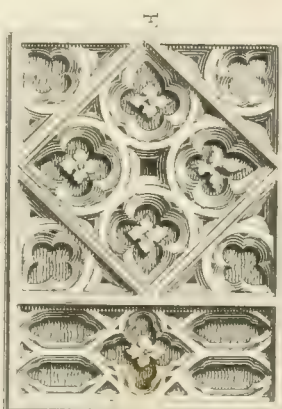
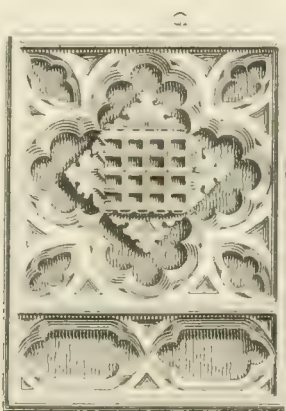
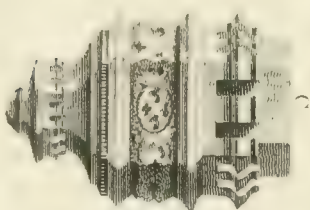
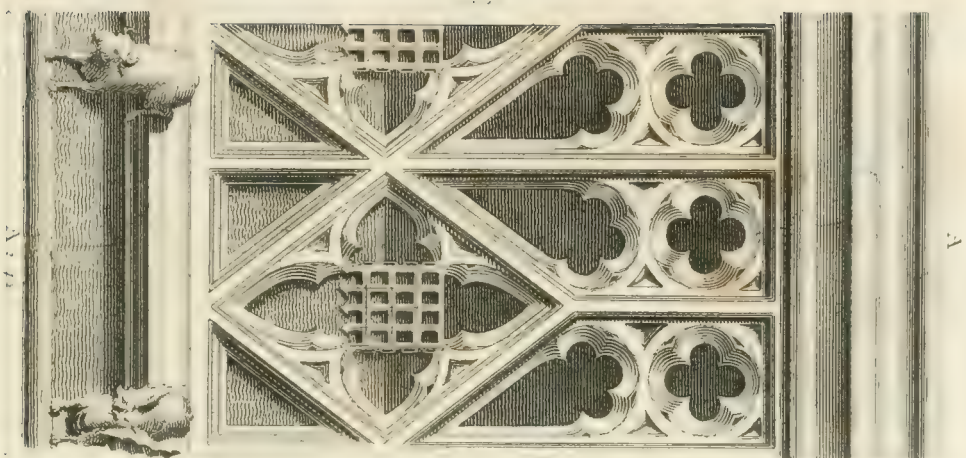


FIG. 1. A. Front facade of building.

10 feet







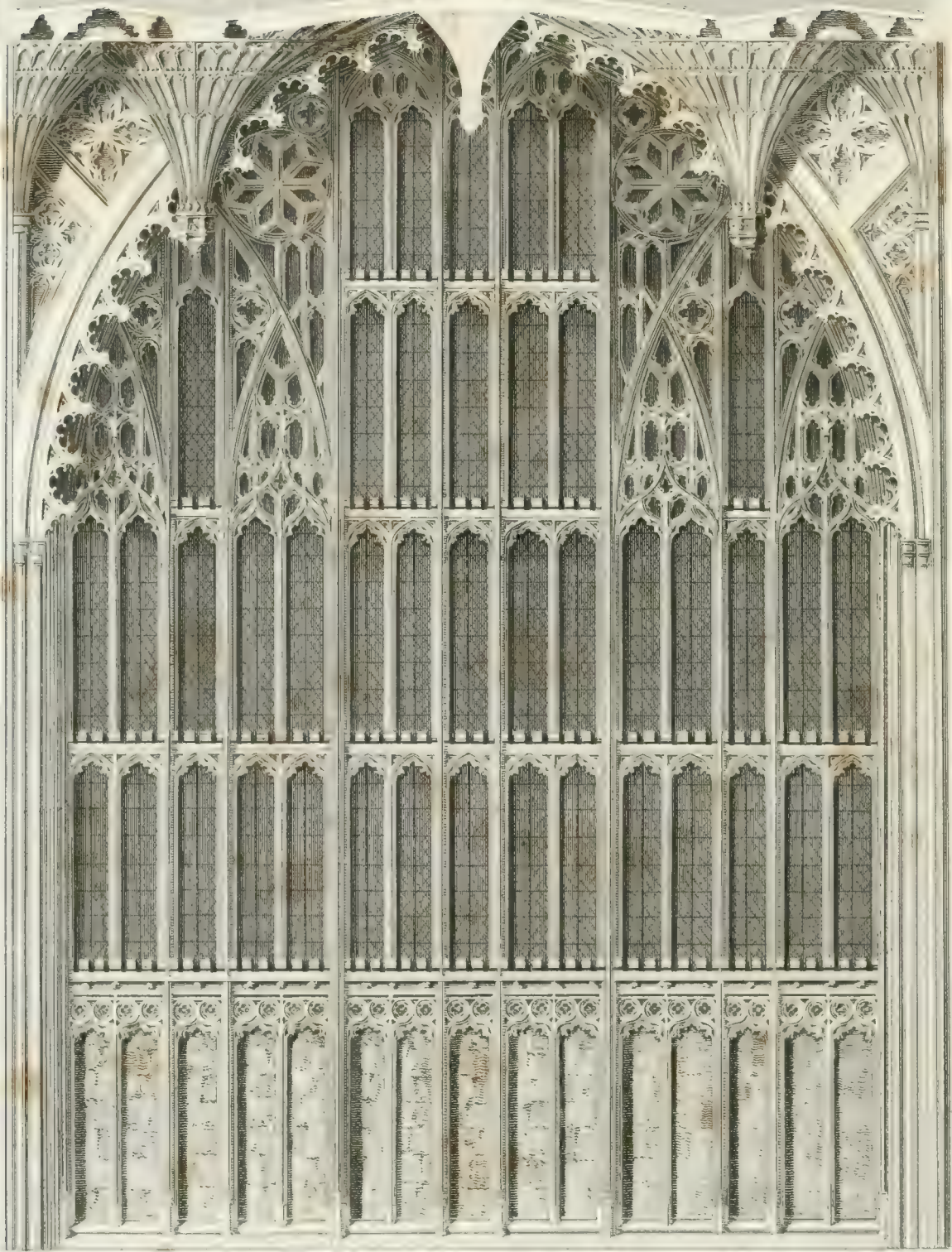
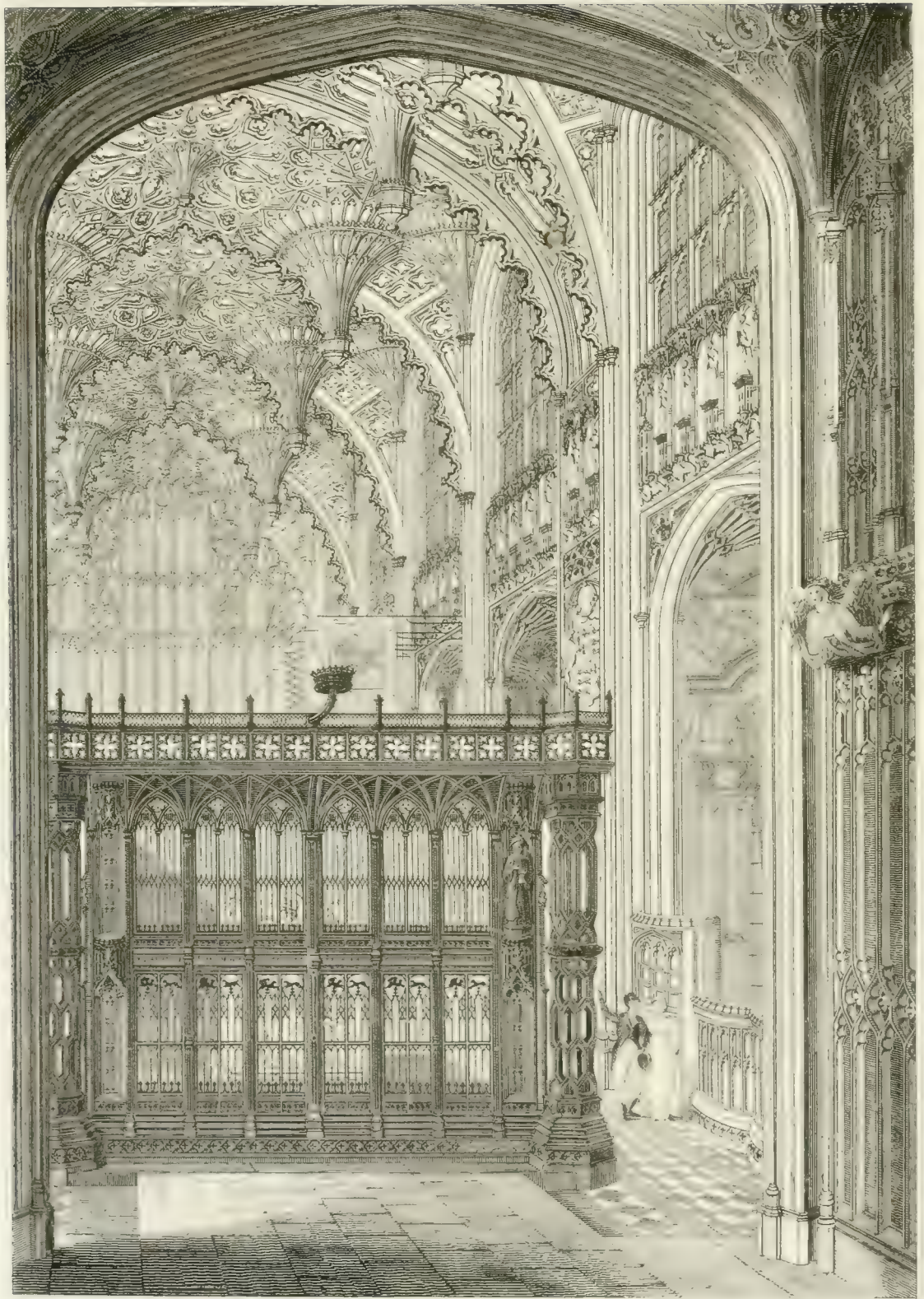
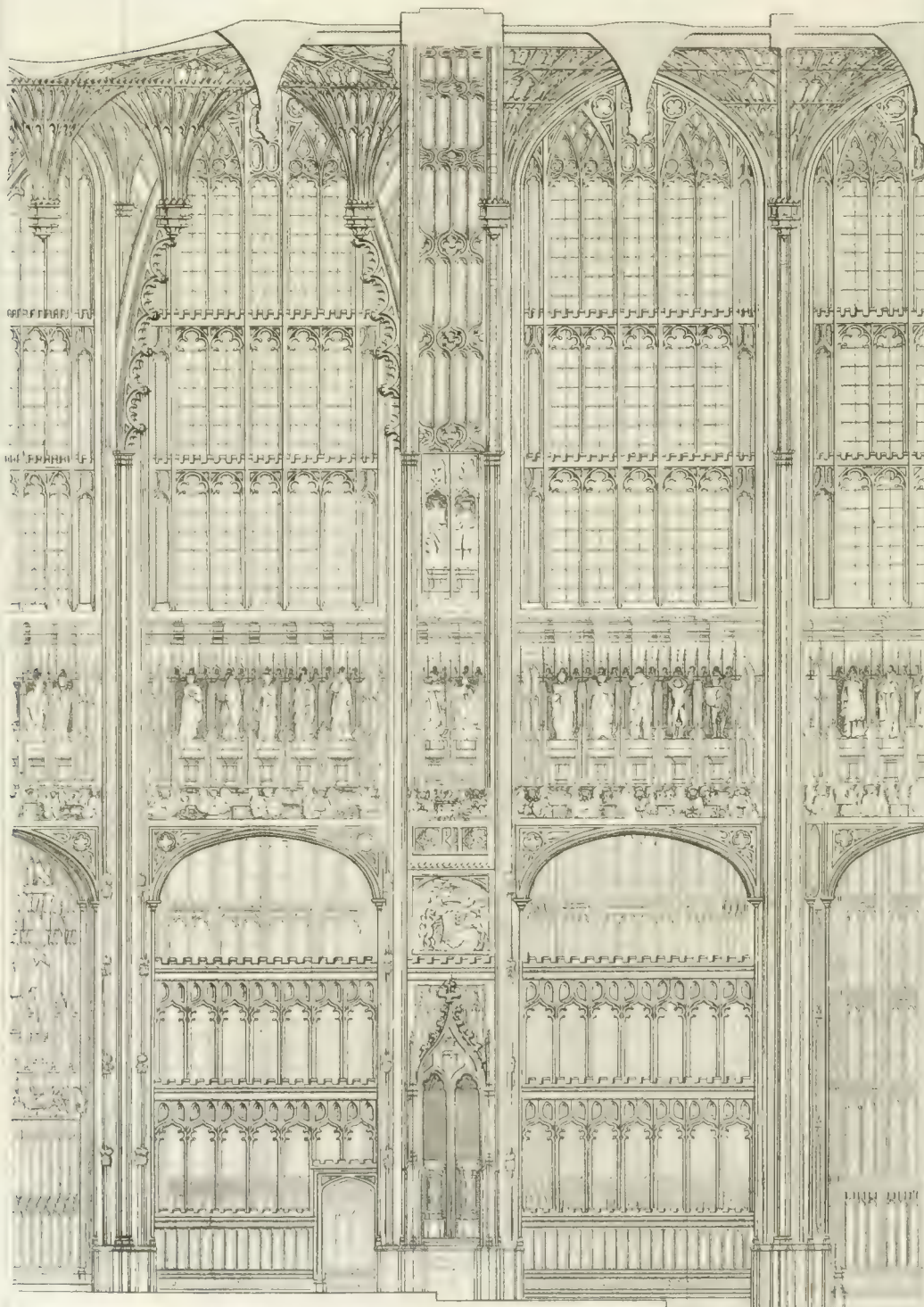


Plate I. The Choir Window of the Cathedral of St. Andrew, Glasgow, Scotland, designed by James Galloway, Esq., Architect.

The Choir Window of the Cathedral of St. Andrew, Glasgow, Scotland, designed by James Galloway, Esq., Architect.

Engraved by J. Galloway, Esq., Architect, from a drawing by James Galloway, Esq., Architect.





Immediately over the doors, is the great WESTERN WINDOW, which with its plan, is represented in PLATE XVII. The lower division is blank, as the roof of the porch raises to that height. In this view are displayed two of the side *Pendants*, one of which is given at large in PLATE VI; * and a section of a centre *pendant*. The latter is smaller, and of different character to the former, as may be seen by reference to PLATE XV. c. In contemplating these parts of the building, we cannot help censuring the "Master of the Works;" who either directed, or sanctioned such misapplied ornament: for its height from the eye renders it unnecessary; and it may be asserted as a fundamental maxim in building, that whatever is neither useful nor ornamental, must be improper and absurd. The upper part of the western window, at the sides, is very elaborate in tracery; but the central division of it seems unfinished; or, at least, from its want of decoration, does not assimilate with the other parts.

Having thus defined the western part of the building, it may be next remarked, that the side-aisles, are at present separated from the nave, by two rows of Stalls, on each side, and that these, with their fretted and *frittered* canopies, rise as high as the aisles. These stalls, are not only executed in a bad and niggardly style, but are extremely injurious to the general effect and character of the building. What tends to heighten their deformity and impropriety, is the number of gaudy flags, of the Knights of the Bath, which hang all round the interior, at once hiding many beautiful parts of the architecture and sculpture and destroying the harmony and elegance of the building.

PLATE XVIII. *Elevation, &c. of part of the south side, with the screens restored.* Two compartments of the interior, from the floor to the roof, with a section of the latter, are displayed in this plate: but the parts are only slightly indicated: for it was found to be impossible to define the mouldings and numerous ornamental details which constitute this elaborate passage. In this

* In this view the artist has made a mistake, which I deem it necessary to explain. Each angle of the cinquefoil, as well as the extreme one, is obtuse, not pointed, and decorated with a leaf or flower, cut in the stone. It may be remarked, as almost a general rule, if not very universal, that the builders, at this period, were averse to right angles, and studiously avoided them. In the ground plan of Henry's chapel, there is scarcely one square passage; and in the heads of the various lights, between every mullion also in the pannels, externally and internally, it will be found that the points of the trefoil, quatrefoil, and cinquefoil tracery are commonly rounded and chiseled with a flower, leaf, or some other ornament. In the exterior of the western window many of these are cut with great precision and care, as well as with studied dissimilarity.

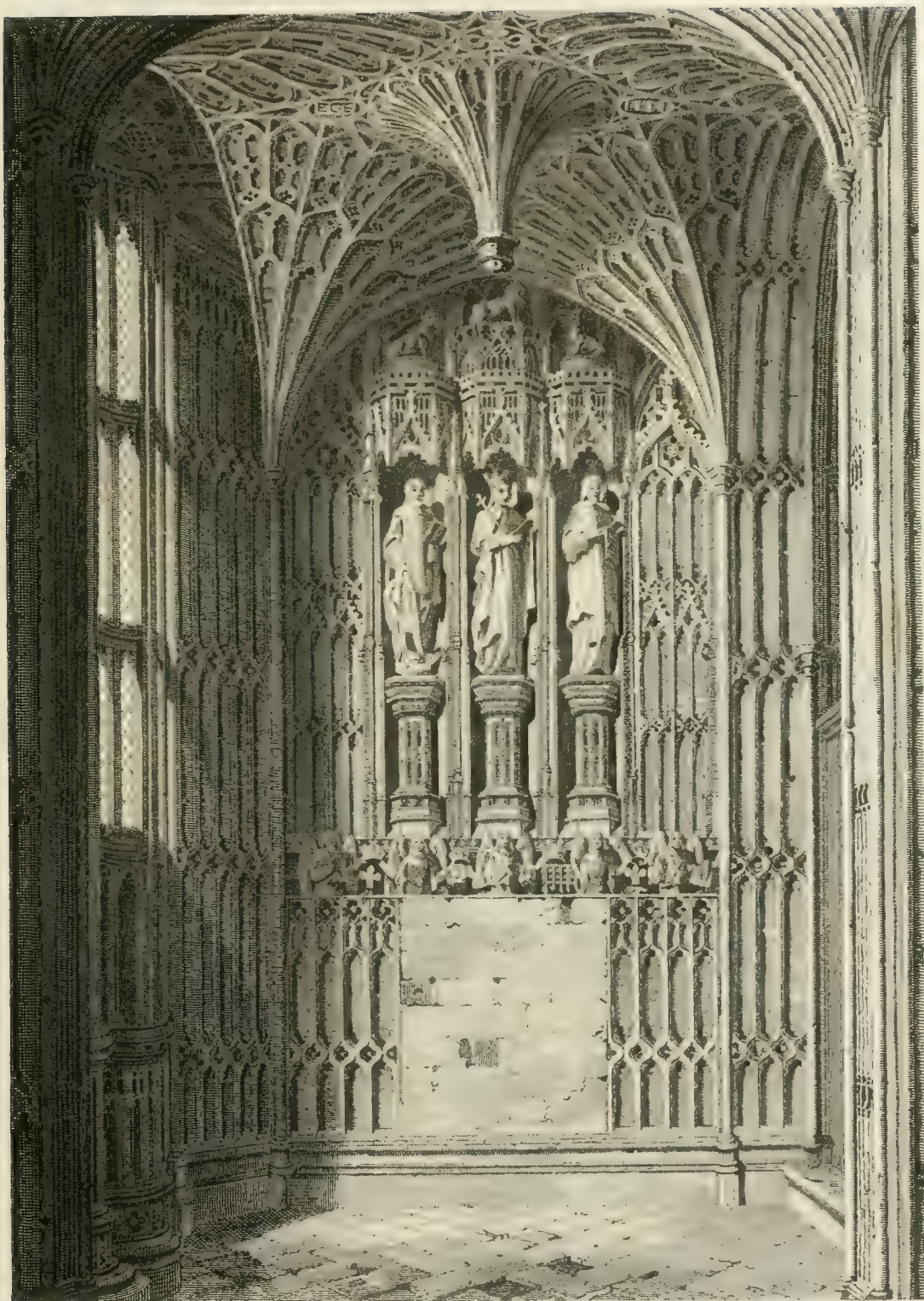
plate, I have directed the screens, which originally separated the nave from the ailes, and from one chapel on each side, to be restored. One of these screens, that on the right hand side of the print, is entirely destroyed, and its place supplied by some wainscot stalls. The upper part of the other screen is also removed. The large pier between these screens, separating the square part of the chapel from the semi-octagonal portion, at the east end, is highly enriched with sculpture, tracery, &c. Over the arches, and immediately beneath the clerestory windows, is a tier of tabernacle work, elaborate in detail, and beautiful in effect. Between every two piers, are five Statues, with pedestals and canopies. Some of these statues are well designed, and executed; whereby is clearly demonstrated, that the art of sculpture, like that of ecclesiastical architecture, was at its zenith, in England, about the time these were made. This plate, with those of v. XIII. and XVII. display the general character and features of the interior of the nave.

PLATES XII. and XVI. represent two distinct and different parts of the ailes. The former displays the eastern termination of that on the north side, with one compartment of the roof. It will be perceived from both these plates, that the whole of the interior walls were covered with tracery; consisting of perpendicular mullions, divided by groining into numerous compartments. A flat space, shewn in PLATE XII. was intended for an altar. The sides of each of the five oratories, towards the east end, as well as the eastern terminations, of both ailes, are ornamented with canopies, statues, pedestals, &c. similar to that represented in this plate.

PLATE XVI. shews the shape, ornaments and effect of the windows in the ailes; and from the plan it will be seen that there are four of these on each side. The five windows, east of the ailes, are larger, and of different shape. An exterior *Elevation and Plan* of one of these is shewn in PLATE VII.

The inner ROOF of this chapel is so complex in its principle of construction, and so elaborate in its groining and ornaments, that to define the one, and particularise the others, would require several geometrical representations, and a minute description. By the accompanying PLATES III. IV. VI. XII. XVII. XVIII. and XV. C. I presume the reader will be enabled to understand it.

PLATE III. displays the groining at the eastern end, immediately over the founder's tomb. This part is divided and subdivided into various and numerous compartments; consisting of circles, squares, and other figures. It is ornamented with one central, and six surrounding pendants, at which the groins



Interior of the Cathedral of St. George, in the city of Moscow, Russia.

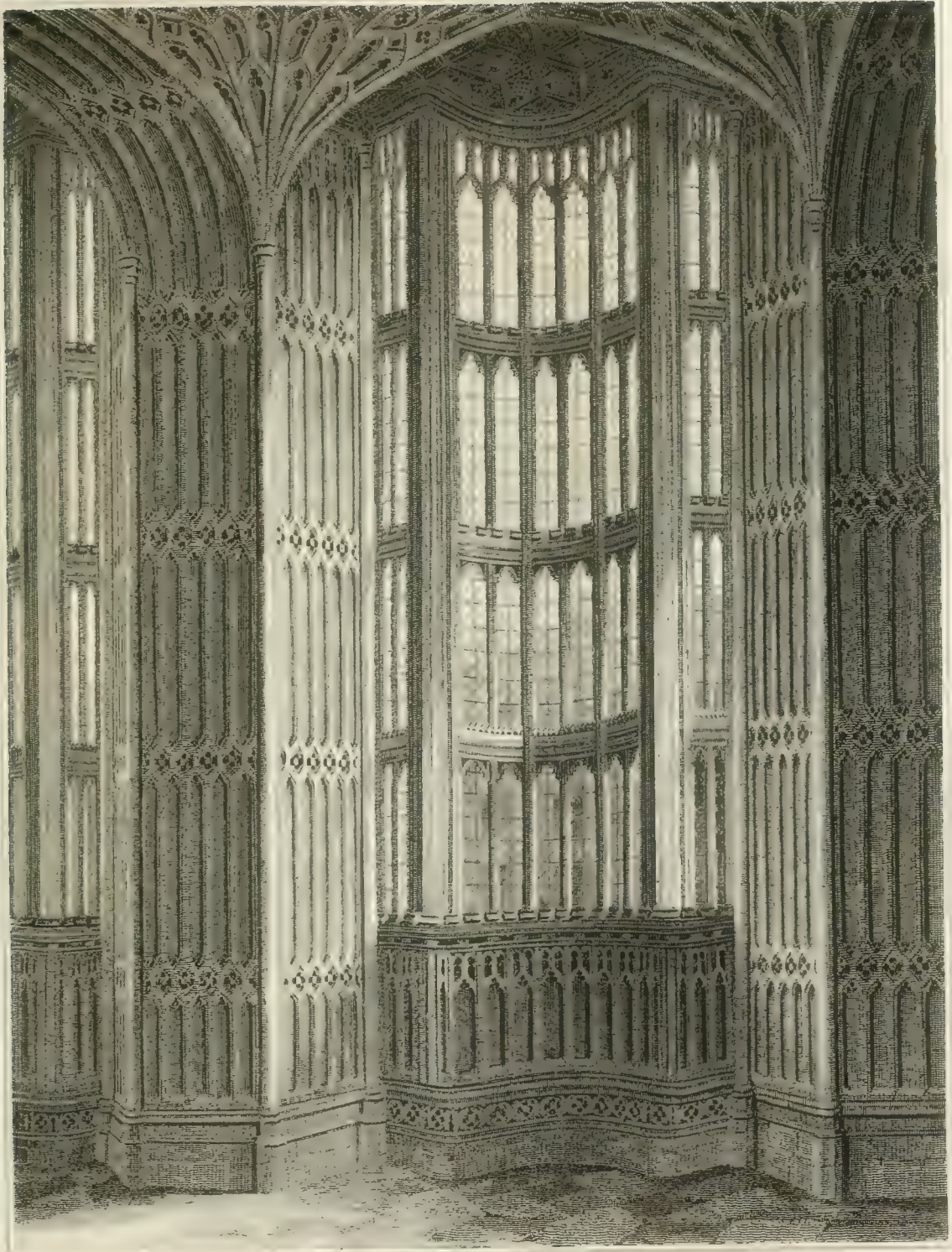
1841.

THE CATHEDRAL OF ST. GEORGE, MOSCOW.

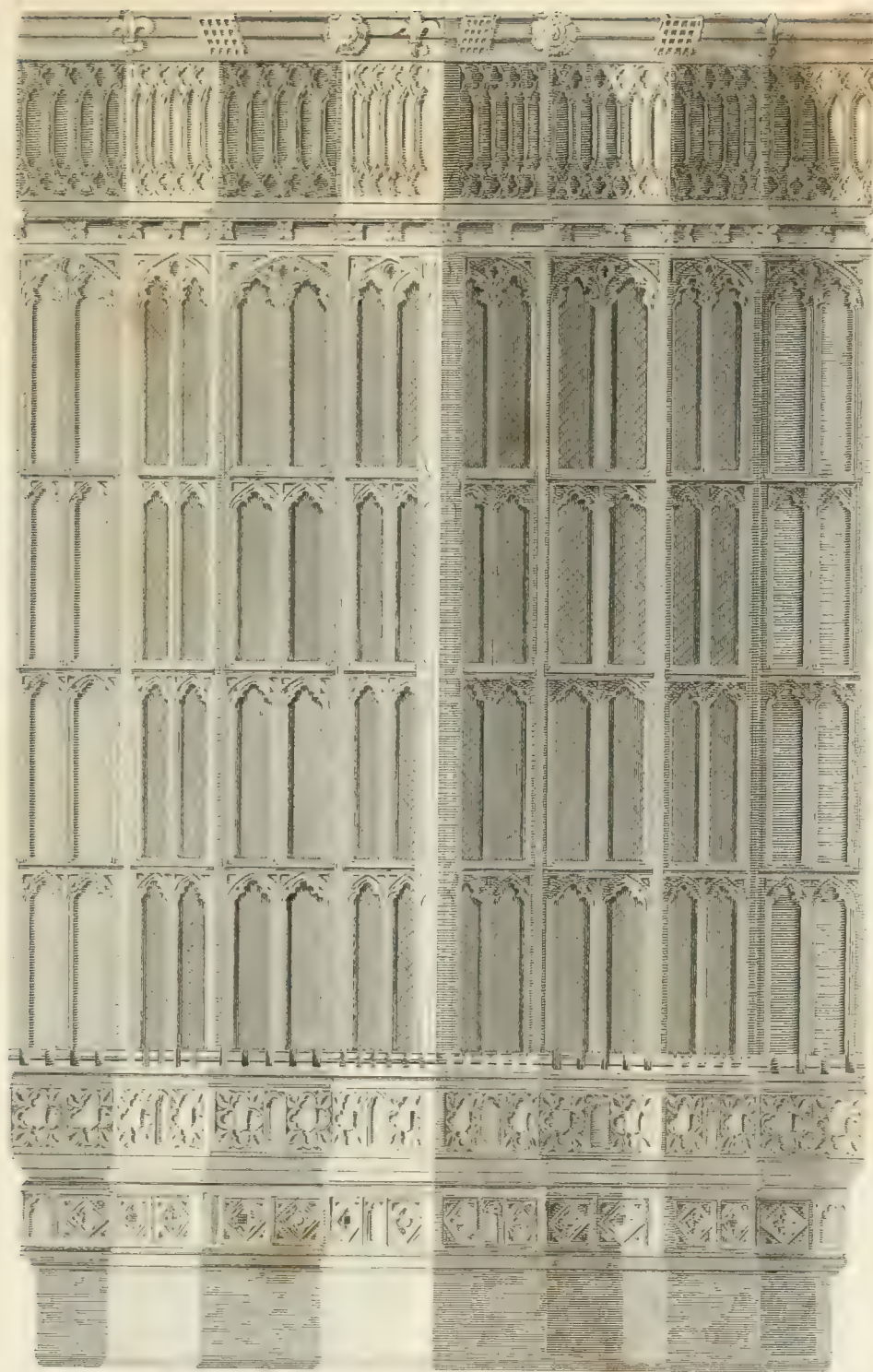
To the right, the "GATE OF ROSE," where, according to many traditions, officers of dignity & honor, by the favor of his Majesty, & the parliament, with best wishes, of spontaneous heart, the gates were respectfully drawn back by

the Emperor, in the year 1812, when he entered the city, after the battle of Borodino.

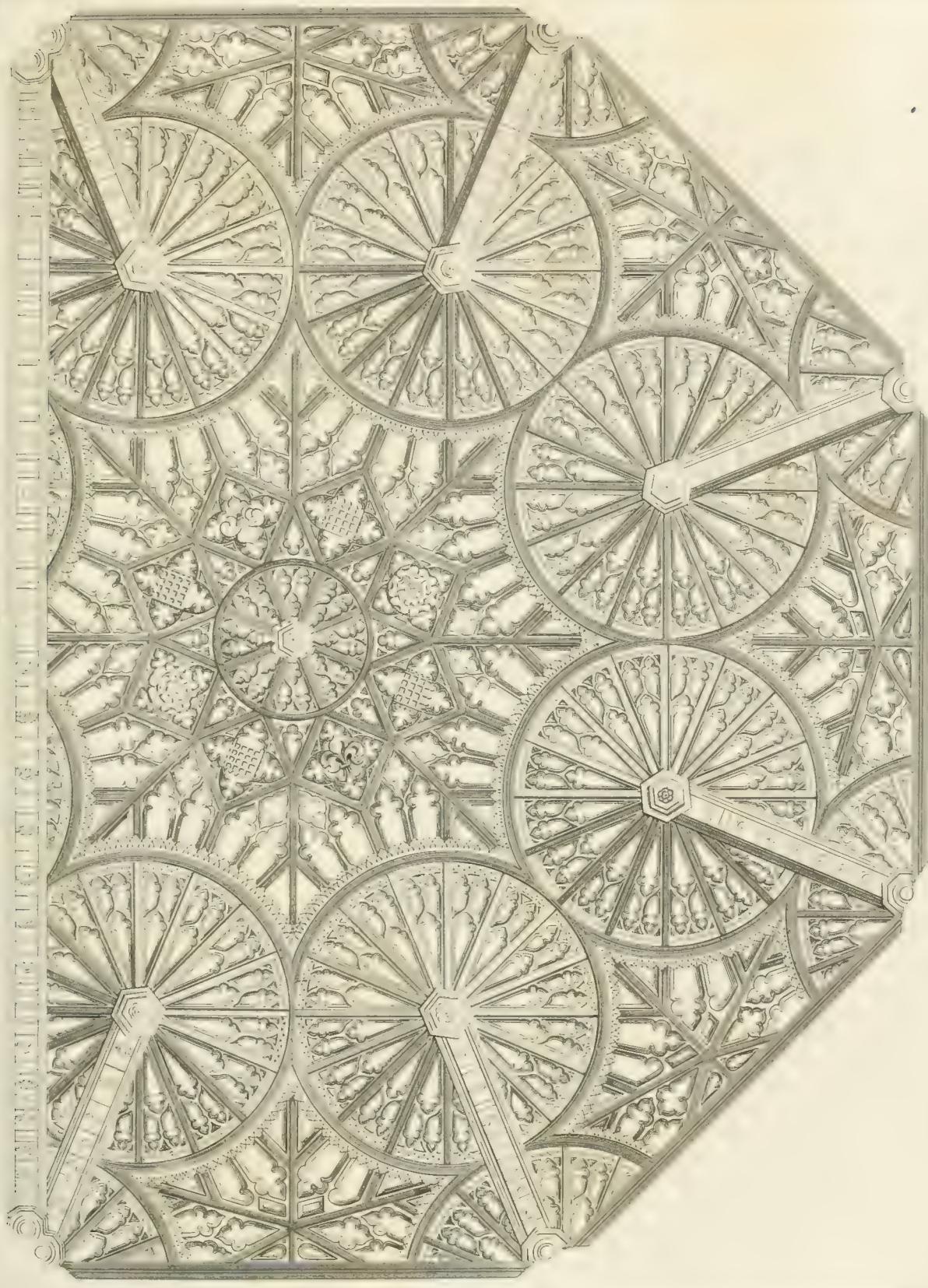
J. B. Wilson.

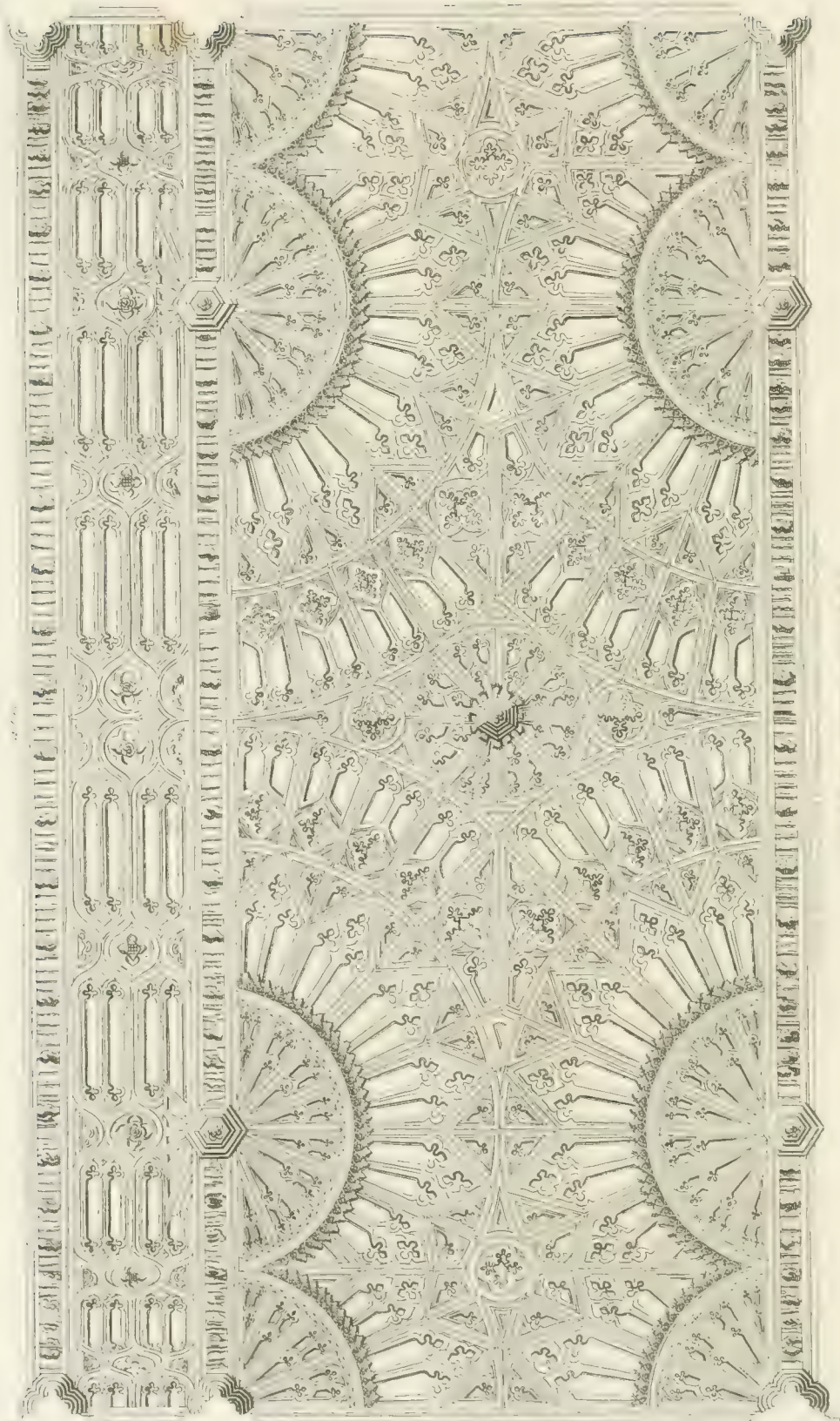


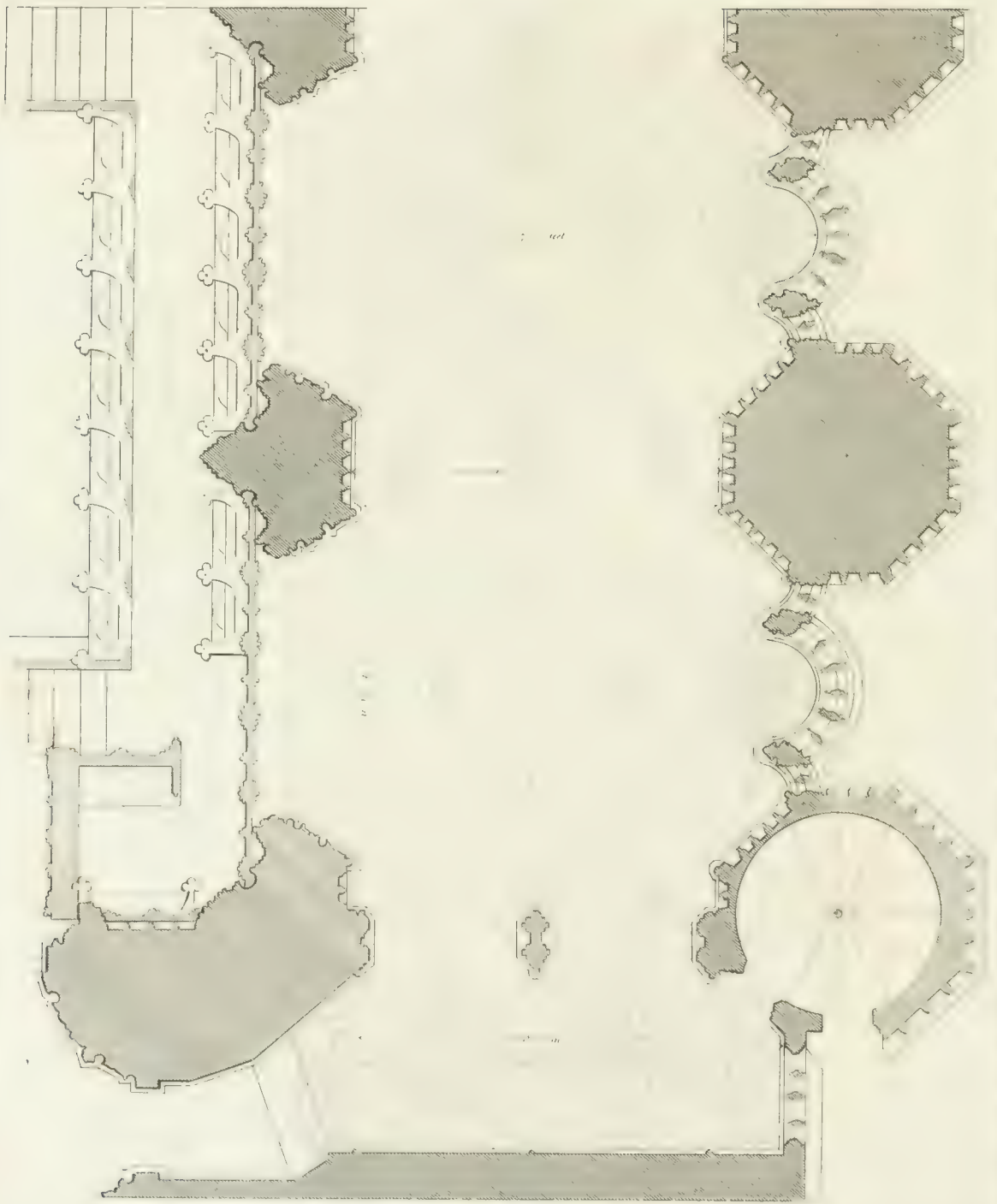
THE CHOIR OF ST. GEORGE'S CHURCH, LONDON.
Looking east from the west end of the choir.



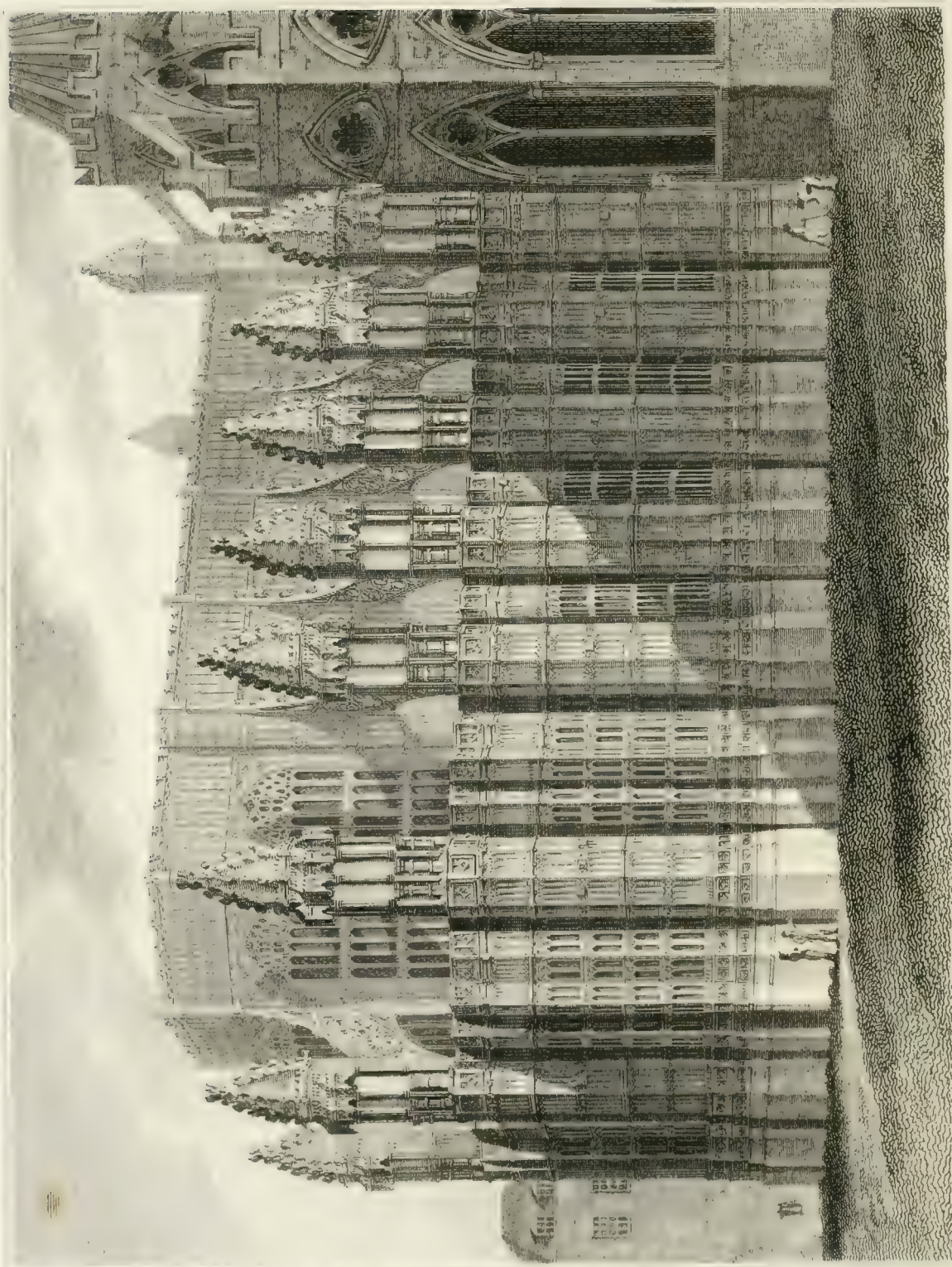








Plan of the Fortification of the City of Constantinople, showing the walls, bastions, and the various structures within the city. The plan is drawn in a simple, line-art style with some areas shaded to indicate different materials or structures.



P. 1. 177.

THE HOUSE OF COMMONS, AS IT APPEARED IN 1837, AND AS IT IS NOW.

THE HOUSE OF COMMONS, AS IT APPEARED IN 1837, AND AS IT IS NOW.

THE HOUSE OF COMMONS, AS IT APPEARED IN 1837, AND AS IT IS NOW.

THE HOUSE OF COMMONS, AS IT APPEARED IN 1837, AND AS IT IS NOW.

converge and unite. One of the latter is represented in *PLATE VI.* and the former in *PLATE XV. C.* The disposition of the groining over the nave is shewn in *PLATE IV.* which represents the compartment or "severy," next to, and west of the semioctagonal part. Three other similar compartments constitute the remainder of the roof over the nave. The groining of the ailes, and of the oratories, vary from that of the nave. Three compartments of the groining in the south aile are shewn in *PLATE II.* which also displays plans of the semicircular windows, octagonal buttresses, and one pier.

The *Exterior* of this chapel, unlike any other building I have seen, is almost as much ornamented as the interior. It seemed to have been a maxim with the architect to decorate every part, and leave no flat plain space. *PLATES VII. VIII. IX. X. XI. and XIV.* are all appropriated to the external representation of this edifice: and an examination of these will be found to detail and display all its architectural and sculptured features. These prints, except that of *PLATE VIII.* represent the building as perfect and unmulitated; but it is to be regretted that nearly the whole of its external surface, is much dilapidated, and many of the sculptured and chiseled parts are entirely destroyed. Originally built of a soft, friable stone; the atmosphere has corroded its surface, and gradually consumed it. In many parts, particularly at the S. E. angle, the stone has worn away from one to three inches in depth.

In *PLATE XIV.* the two western turrets*, the parapet over, and extending

* In consequence of dilapidation, these were taken down a few years back: but Mr. Gayfere, the mason, made accurate measurements and sketches of them before they were displaced. And if the restoration of the whole building be determined on by the Committee of Taste; it will be an easy task to have these reerected. To restore the upper parapet, with the pinnacles, will not be equally easy; for at present no parts of these, or documents for them, have been found. Parallel parts, however will (if necessary) supply the deficiency; and that artist and critic must be devoid of science, taste, and feeling, who would neglect to supply an useful or ornamental compartment in the restoration of an edifice, because he could not discover a positive mould or pattern to work from. The man of a mechanical, frigid mind, must never attempt to invent, or go beyond the precise line of precedent: but the man of genius and knowledge only employs that to produce consistency, harmony, and beauty. In the reparation of ancient edifices, and in the restoration of such ornaments as are much mutilated or destroyed, great care should be taken in adapting the new to correspond with the old parts. Every professional man of taste will certainly do this; and as the chapel of Henry the Seventh is now to undergo a complete external repair, &c. I am convinced that this will be executed with judgment. Mr. James Wyatt, knows the architectural character and peculiarities of the building; and the mason already referred to, is also familiar with all its details, and has recently proved that its most enriched ornaments can be correctly imitated.

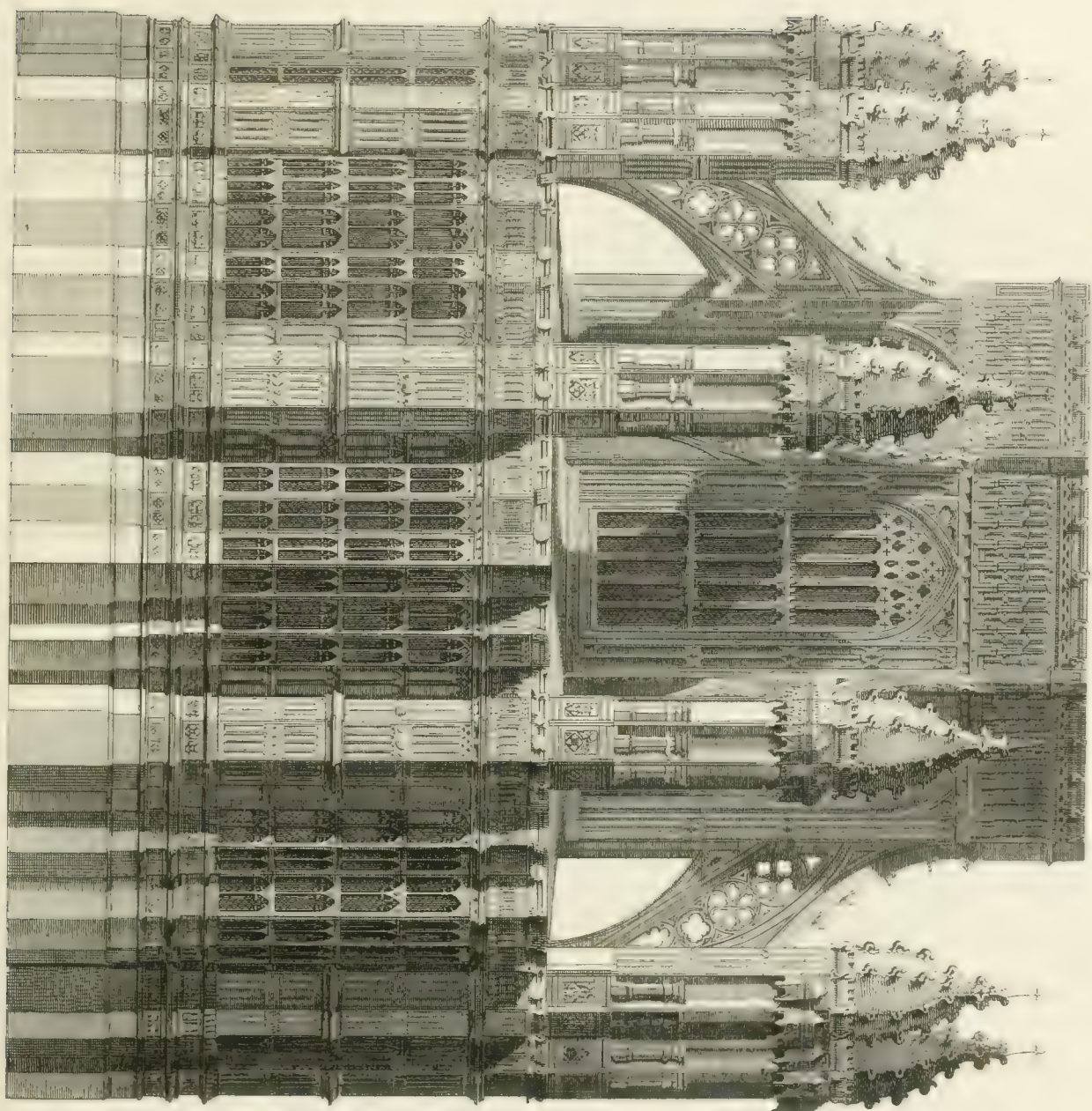
round the ailes, and the turrets and canopies, are all indicated in their original, or perfect state. These restorations have been made from satisfactory documents.

PLATE XI. displays a *geometrical elevation of the eastern end*: the lower part of which is represented to a larger scale, PLATE VII. and the ornamental panneling, with the stalls, &c. beneath it, on PLATE XV. D & E. One of the octangular buttresses, with its turret and canopied niches, is shewn to the same scale as PLATE VII. in PLATE X. The upper, or clerestory window A, with the tracery and panneling above it B, are displayed in PLATE IX. where also are views of the grotesque figures, &c. which were originally attached to the cornice, or string course above the ailes and on the turrets. These plates of the eastern end are engraved from a large drawing, now in the possession of Mrs. King; which drawing was made by Mr. Thornwaite, between thirty and forty years ago, and I am informed by an architect who then assisted in taking the measurements, &c. that every part was carefully copied from the building, and that lofty ladders were raised for the purpose.

PLATES VI. and VIII. were drawn by Mr. Mackenzie, under the direction of Mr. J. A. Repton, who on this, and every other occasion, has manifested a laudable desire to promote the publication of accurate delineations of ancient architecture.

PLATE XV. A, A compartment of the parapet, now remaining over the oratory at the north-west angle. B Part of the groining and tracery of the roof of the porch. C Pendant, or drop in the centre of the roof, over the nave. D Panneling, with shields, &c. which continues all round the exterior of the chapel. E Another series of panneling, beneath the former. F Tracery, &c. over one of the small gateways, see PLATE XIII. G Tracery, &c. with portcullis over the gates, within side the porch. H A rose, often represented in bold sculpture in various parts of this chapel. I A quatrefoil, inclosing a flower from the base of the wall in the porch. See PLATE XIX. C D E Ornaments on the horizontal mullions of the windows, &c. also over the string course of angels heads, and in some other parts.

In concluding the account and illustrations of this unique, and very sumptuous building, I feel solicitous that the whole may be found deserving the approbation of that "Committee of Taste" under whose judicious and enlightened auspices the chapel is to be renovated, and its exterior walls and embellishments restored to their pristine character and effect. This important task is worthy of an en-



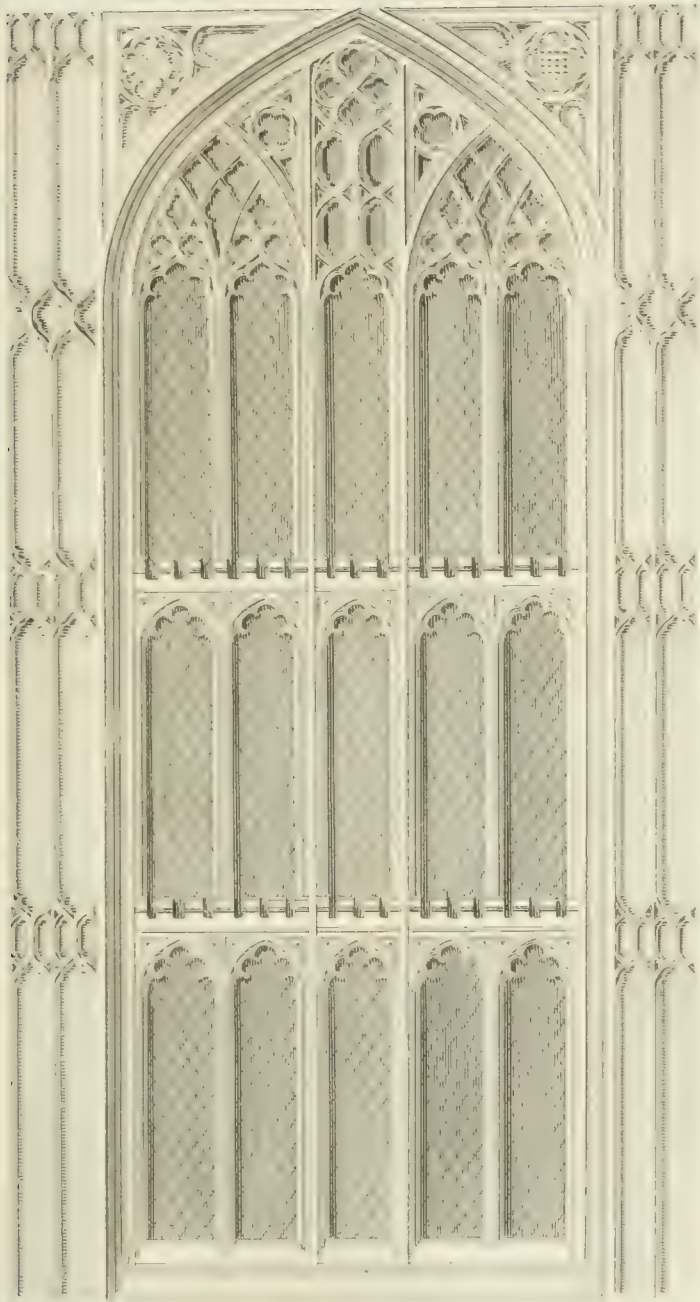
North or West

See also the plan of the Cathedral of Amiens, p. 10.



Living Bath

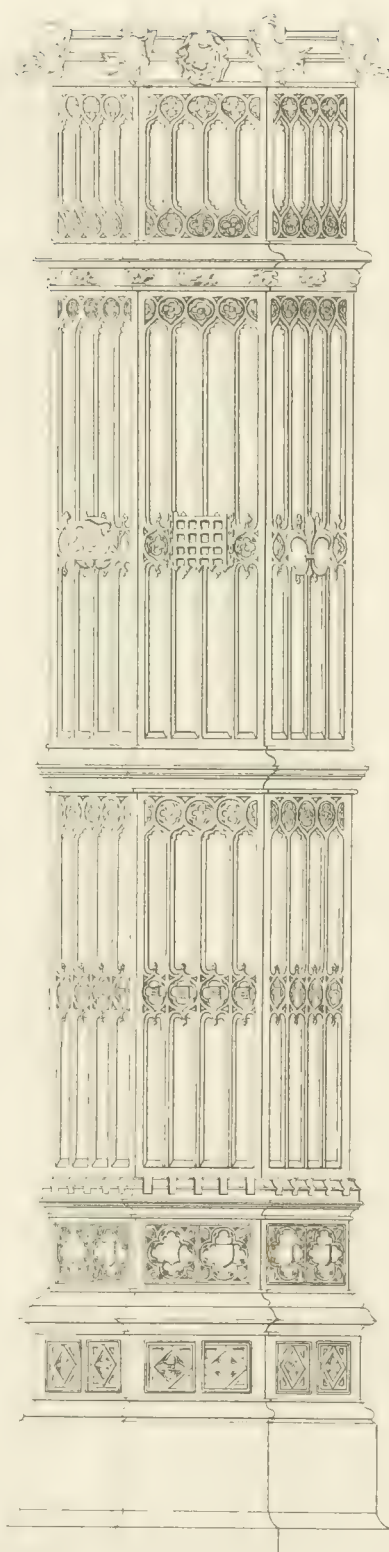
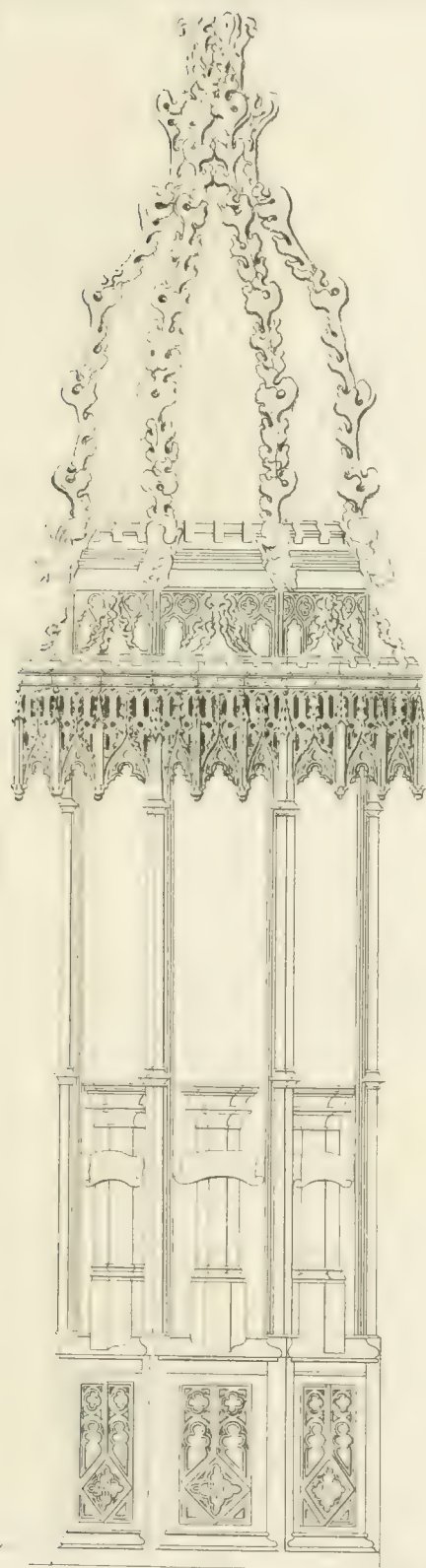
G. THOMAS & SONS, 15, Abchurch Lane, London, E.C. 4.



PLAN

SECTION

WINDING STAIR CASE



lightened and affluent nation : and its completion will reflect honour on all the persons who are concerned in it. The Gothic, or Vandalic destroyers of our elegant and interesting buildings, have been repeatedly and justly censured for a disregard of all beauty and grandeur ; therefore those persons who engage themselves in protecting or renovating such structures as are ornamental to the country, are entitled to literary praise, and national honour.

Instead of lavishing thousands of pounds on useless projects, and worse than useless individuals, would it not be creditable to a ministry and government to appropriate two or three thousand pounds a year, to protect and repair our great national buildings : and towards the encouragement of such publications as are honestly and laudably appropriated to illustrate their respective histories, and architectural characteristics ? The answer must be obvious, and as the Committee of Taste is now occasionally employed in deliberating on subjects of this kind, it is humbly recommended to their attention, and fostering care.

In taking leave of a building, which has, at once, excited my admiration, warmed my fancy, and occasioned much investigation with improving reflection, I shall avail myself of the poet's words, and exclaim,

“ How reverend is the face of this tall pile ;
Whose ancient pillars rear their marble heads
To bear aloft its arch'd and pond'rous roof,
By its own weight made stedfast and immovable,
Looking tranquillity.”

Congreve's Mourning Bride, Act I.

END OF THE ACCOUNT OF HENRY THE SEVENTH'S CHAPEL.

AN ESSAY
TOWARDS
A HISTORY AND DESCRIPTION
OF THE RISE, PROGRESS, AND CHARACTERISTICS OF
Domestic, or Civil Architecture,
IN ENGLAND,

FROM THE EARLIEST PERIOD TO THE END OF THE SEVENTEENTH CENTURY.

Accompanied by several Prints;

AND INTERSPERSED WITH REMARKS ON
THE ARTS, CUSTOMS, AND MANNERS OF THE PEOPLE.

Crowning the gradual hill, a MANSION rose
In ancient English grandeur : turrets, spires,
And windows, climbing high from base to roof,
In wide and radiant rows, bespoke its birth
Coëval with those rich cathedral fanes
(Gothic ill-nam'd) where harmony results
From disunited parts ; and shapes minute,
At once distinct and blended, boldly form
One vast majestic whole. No modern art
Had marr'd, with misplac'd symmetry, the pile.

MASON'S GARDEN.

THE above lines are at once just, poetical, and happily descriptive: at the same time that they manifest the good taste of the writer, they serve to characterize a grand, and interesting object of English Scenery. It will be the purport of the present essay to explain this subject more particularly ; and to define by representations, and descriptions, the taste and science of our ancestors as displayed in their habitations. In order to prepare the mind for the picturesque effect of such a mansion, as Mason has described, it will be amusing, and it is presumed, interesting, to examine the progress of domestic architecture in England ; to shew its gradual, but slow advances, from a rude, uncomfortable hut, to a magnificent

nificent and spacious palace: to take a cursory glance over a country, and a people, that have been repeatedly annoyed by the tyranny of ambition, and the depredations of foreign warriors, or distracted by domestic broils, anarchy, and oppression. The annals of such a nation, and such a people, cannot be expected to afford much delight to the studious philosopher, or to the philanthropist; nor will they be calculated to edify, or amuse the man of taste and science. Still, however, there will be found something to engage the attention of the Antiquary, and Historian, and to such, the following pages are particularly addressed.

Inquiries into the origin of social establishments, and investigations respecting the progress and influence of arts and sciences, with researches concerning the fluctuating state, and advancement of civilized society, are alike calculated to rouse laudable curiosity, and engage the mind in an active, but delightful pursuit. In order to understand, and appreciate the times in which we live, we shall find it necessary to study the history of those that are past; and though the most lasting of human pleasures, is said to result from anticipation, yet another, almost equally powerful, will be derived from retrospection. Indeed so intimately are these connected, that they can never be adequately felt alone: the former cannot have much influence on the imagination, unless, by the exercise of the latter we are enabled to comprehend, and analyze, the motives and actions of men, as resulting from external circumstances. This is the proper business of the *Philosophical Antiquary*, whose ultimate object of research, is the history of human intellect, as manifested through the medium of its productions. To render his studies truly useful to himself, and interesting to the public, he must view every thing with a spirit of skepticism, and give credit only to demonstrative facts, or to evidence of strong probability. A dull chronicle of dates and events, will not satisfy such an inquirer; he views the petty, or curious fragments of antiquity, not as calculated to afford interest by their intrinsic qualities only, but as memorials of art, and evidences in the history of man. Thus a piece of an urn, a heap of stones called a cromlech, and another heap named a *British hut*, are unimportant in themselves, but by the associations, they excite in the reflecting mind, and from relative connection with art and science, each furnishes an object of interest and pleasurable sensation to a man of such sentiments. Considerations of this kind compel me to take a cursory historical view of the domestic arrangements of our ancestors; and it would be highly gratifying if we could define them with precision, and explain them with certainty. If, in the ensuing attempt to do this, my endeavours should fail

fail to satisfy the profound antiquary, it is hoped that he will scrutinize the present essay with lenity, and judge of it with candour.

The vast space of time comprehended between the commencement of the Christian era, and the termination of the seventeenth century, presents a wide scope for contemplation; and unfolds numerous objects for historical inquiry. In the present instance, however, it is our province to confine the mind, principally to one subject, that of human habitations; but to explain the peculiarity of these at different periods, we must occasionally advert to the customs, manners, and habits of the people. Were we furnished with satisfactory accounts of the latter, we should thereby be enabled to estimate the former: but the meagreness of history, and want of document, leave us involved in doubt and difficulty. Ancient writers have not been sufficiently explicit, and modern antiquaries have hitherto failed in developing the subject.

Among the useful and ornamental arts, that of ARCHITECTURE may confidently be said to stand pre-eminent. A magnificent, and appropriate edifice, is the noblest, the most important, and the most transcendent work of man: when nearest to a state of perfection, it exhibits his genius, science, and talents in a proud, and dignified point of view:—for such a building is the master-piece of human invention, and elaborate operation. An edifice or habitation is necessary to administer to the health, comfort, and pleasure of mankind. In every country, and in all climates, these have been erected: but in some parts of the globe they are more requisite than in others. The coldness, vicissitudes, and inclemency of seasons in England, must have impelled its first, or aboriginal inhabitants, to construct dwellings of some description: but the shape, dimensions, and peculiarities of these have never been described. Cæsar, in his Commentaries, states: “*Hominum est infinita multitudo, creberrimæque ædificia fere Gallicis consimilia:*” which Duncan translates “The island is well peopled, *full of houses*, built after the manner of the Gauls*.” On the authority of Ossian, whose evidence upon this,

or

* Bladen, in his translation of this passage, says, “The country (Albion) has *plenty* of buildings.”—It will be perceived that neither the original, nor the translations are very specific, or precise; they merely serve as hints: and these can only be understood by analogy, and inference. If we refer to the Roman author's account of the edifices, or houses in Gaul, we shall not derive that satisfactory information which is required on such an occasion as the present. He is very particular, however, in describing the fortifications, and from the skill displayed in the construction of those, it may be fairly presumed that the same would be employed in making houses for safety and comfort.

or any other subject is not, perhaps, very satisfactory, Mr. Whitaker states that the British "mansion was all constructed of wood, was all one ground-story, and all composed a large oblong, and quadrangular court. A considerable portion of this was taken up by the apartments of such as were retained more immediately in the service of the seignior. And as the rest was more particularly his own habitation, so it consisted of one great, and several little rooms. In the great room was the armory of the lord; the arms of his father, the gifts of his friends, and the spoils of enemies being disposed in order round the walls. In the great room sat the lord with his family, and his guests about him, all listening to the historical song and the five-stringed harp of his bards, or to the songs and harps of his daughters, and all drinking from cups of shell*." These are the inferences of a poetical mind, from poetical testimony: but the account assumes an air and character of probability. The ancient Britons have generally been represented as uncivilized beings, with manners and customs which approximated nearly to a state of savageness: but if we judge of them by their *works*, we shall soon be induced to think otherwise; and shall be obliged to admit that the arts and sciences were not wholly excluded the island, or unknown to the inhabitants. Expert in the tactics of war; skilled in making and managing military chariots†; well acquainted with certain mechanical powers‡; and capable of drawing, painting, &c.§ we cannot suppose that such people would be incompetent to design or construct a dwelling-house. According to Tacitus they built||, in the time of Agricola, what may be called tolerably commodious habitations contiguous to each other, many formed also regular towns, constructed temples, forums, and baths; and

* History of Manchester, 4to. Edit. Vol. I. p. 208.

† Cæsar, and Tacitus assert this in several passages of their writings.

‡ The immense Druidical remains at Avebury in Wiltshire: the Cromlechs; Stonehenge; and several other British monuments, are evidences that the people who constructed them were acquainted with powerful engines; and that a system of polity, or religion prevailed which extended over the whole island, and rendered the population subservient to its edicts. In forming and raising such a temple as that at Avebury, an immense number of persons must have been employed: and from its size and situation, it could only be designed for national assemblies, and multitudinous congregations.

§ Cæsar states that they painted their bodies with blue colour, to look frightful to their enemies.

|| Vita Agricolæ, C. XXI. See also, Strabo, Lib. IV. p. 200 of the Paris Edit. Diodorus Siculus, Lib. V. p. 209. Mona Antiqua, p. 25, 26, 27. King's Munimenta Antiqua, Vol. I. p. 10, 11, 12, &c.

and imitated the Romans in articles of dress, in manners, and in domestic customs. Of British castrametations, and hill-fortresses, several vestiges remain in Cornwall, Wales, and in some of the northern counties, where modern improvements, by agriculture or manufactures, have not yet extended their influence. In the same districts may be seen the foundations, or ruins of certain peculiar buildings, which may be called *British houses*. Near Chün Castle in Cornwall, within the parish of Morva, on the uninclosed, and uncultivated downs, are several dilapidated walls of circular buildings, which appear to have been the residences of a tribe, or class of people, who, protected by the adjoining fortification, formed a settlement there, when the more fertile and pleasant parts of the island were occupied by foreign usurpers. The foundations are all detached from each other; and consist of large stones, piled together without mortar: each hut measures from ten to twenty feet in diameter, has a door-way, with an upright stone, or jamb, on each side. There is no appearance of chimneys, or windows. Several banks, for small and large inclosures, are remaining near the houses: and from these a sort of covered way, or guarded road, communicates with the fortress, which occupies the summit of a hill*. Mr. King, and several other antiquaries, are of opinion that the original British huts, especially those constructed with stone, were built in the form of a cone.

“ Hence by degrees the embryo town began,
As wants, or habits form'd its artless plan ;
The increasing numbers part the chosen spot,
And each with rival toil adorns his lot ;
Extends his little hut, and clears around
The obtruding thorns and brambles from the ground ;
Brings from the shatter'd tree the ponderous beam,
With thatch of reeds, and rushes from the stream ;
Constructs, with rude design, the simple shed
From rains and tempests to protect his head ;
The walls with bark, and pliant wattle weaves,
And spreads his easy couch of wither'd leaves.”

KNIGHT'S “PROGRESS OF CIVIL SOCIETY,” 4to. 1796.

Dr. Stukeley

* I was much gratified with an examination of this very interesting spot in the year 1802, and have given some further particulars respecting the castle, and an account of several other antiquities in that remote corner of the country, at the latter part of the Second Volume of the *Beauties of England and Wales*.

Arch. Antiqs. Pt. XVI. Vol. II.

O

Dr. Stukeley has given a plan, section, and view of a building of the conical kind, which was called Arthur's Oon, or Oven, in Scotland: it was about 20 feet in height by 20 feet in diameter.

Of the ANGLO-ROMAN HOUSES, or VILLAS, we have both positive and analogous evidence: the first from the numerous ruins, fragments, &c. that have been found in this country, and the second, from the style and character of the buildings which were prevalent in Italy and its dependent colonies when the ambitious Romans first conquered and formed settlements in Britain. The invasions by Cæsar were not sufficiently successful, or permanent, to produce much effect on the manners, or customs of the people: but after the Emperor Claudius had visited the country, and when Aulus Plautus, had subjugated a large mass of its population, and was settled, with every appearance of security, and ease, at *Camalodunum**, now Colchester in Essex, he not only erected dwellings, but we are assured by Tacitus, that he also raised a "temple of great beauty and strength†:" which was constructed in honour of Claudius, and dedicated to that Emperor. It was not however, till Agricola had subdued the whole, or the greater part of the island, that the Anglo-Romans and natives were enabled, or induced, to cultivate the comforts and luxuries of domestic life. In the course of nearly four hundred years, the period in which the Romans were settled in various parts of the British Islands, we may safely conclude that their customs, arts, and habits of life, were disseminated through the country, and became very generally, if not universally prevalent. Agricola adopted the best mode of conquering the country: by admonishing the natives, both in public and private; by advising and assisting them, to build temples, forums, and houses; and by rewarding the industrious, and punishing the idle. To all these positive improvements, he endeavoured to excite a spirit of emulation; which generally leads to greatness and honour. He also

* Few places, in this country, have presented such a number and variety of *Roman antiquities*, as Colchester: a complete critical history of the town while possessed by the Romans, would be highly interesting, as calculated to display their military and civil characteristics. In the first volume of the present Work, a few particulars are narrated concerning the place; with an account of its castle, and also of that very curious ruin, *St. Botolph's Priory Church*. In "*The History and Description of Colchester, with an account of the Antiquities*," &c. 2 Vol. 8vo. 1803, the reader will find many interesting particulars relating to this Roman station.

† *Annals*, l. xiv. c. 32.

also took care to have the children of the chief inhabitants instructed in the principles of art, and before he quitted the country, it is remarked by Tacitus, that the Britons not merely imitated the Romans in their porticos, baths, and luxurious feasts; but also in their enervating vices*. This was only the commencement of refinement: and three hundred years' peaceable possession must have extended and strengthened the influence of such wise policy and seducing blandishments. Several large military stations, or fortified towns, were progressively constructed, and garrisoned in various parts of the island: and these were adorned, and provided with public edifices, and private dwellings. Besides such aggregated buildings, with fortifications, &c. we have satisfactory evidence, that many single villas, were raised in places, at some distance from the stations, though most probably connected with, and dependent on them. The principal of the former, at most of which, various architectural and domestic remains have been found, are *Londinium*, London†: *Verulam*, St. Albans‡: *Camalodunum-Colonia*, Colchester: *Aquæ-Solis*, Bath§: *Vindonum*, Silchester||: *Clausentum*, near

* Taciti Vita Agricolaë, sect. xxi.

† Several separate essays, and detached accounts have been given respecting the Roman history, and Roman remains of this once important station, by Woodward, Strye, Pennant, Malcolm, &c. It is merely justice to an old colleague, and fellow labourer in the field of topography and antiquity, to state, that Mr. Brayley's disquisitions on, and history of, these subjects (*Beauties of England*, Vol. X.) are the most complete and judicious of any preceding author. The late Mr. Whitaker of Cornwall has left a MS. *History of ancient London*; which, it is hoped, will be published; as the acuteness, erudition, and critical talents of the writer, were calculated to render such a work peculiarly interesting.

‡ The most satisfactory account, hitherto published, of the Roman antiquities at this station, a *municipium*, will be found in Vol. VIII. of *The Beauties of England*, written, also, by Mr. Brayley.

§ The Rev. Mr. Warner first published a quarto pamphlet, describing the ancient remains of the Romans at this place. This was afterwards incorporated, with some additions, into his "*History of Bath*;" 4to. 1801. Sir H. C. Englefield gave an "*Account of Roman Antiquities discovered at Bath in 1790*," in *Archaeologia*, Vol. X. Mr. S. Lysons published in 1802, "*Remains of two Temples and other Roman Antiquities discovered at Bath*," with several prints engraved in aquatinta from accurate, and neatly executed drawings, by Mr. Robert Smirke. Mr. Carter has also published etchings, with short descriptions of these architectural fragments, in the first volume of "*Ancient Architecture of England*."

|| Silchester in Hampshire was unquestionably a Roman station: and considerable portions of the encompassing walls remain. The lofty banks of an amphitheatre are still preserved: and within the fortified

near Southampton*: *Eboracum*, York: *Venta-Silurum*, Caerleon†: *Lindum-Colonia*, Lincoln‡: *Venta-Icenorum*, Castor near Norwich§: *Durinum*, Dorchester ||: *Coccium*, Ribchester ¶: *Deva*, Chester**: *Mancunium*, Manchester:

fortified inclosure, various fragments of Roman workmanship have been found. An account of this place is given in the sixth volume of the *Beauties of England*: with reference to all the authors who have written concerning it.

* The site of this station was a subject of dispute with antiquaries till Mr. Warner published a small quarto pamphlet, entitled, “*An Attempt to ascertain the Situation of the ancient Clausentum.*” Sir Henry C. Englefield, has since given a further account of the place, and of its ancient relics, in “*A Walk through Southampton,*” 8vo. Sec. Edit. 1807.

† A particular account of this station, of its walls, pavements, &c. may be seen in Coxe’s “*Historical Tour in Monmouthshire,*” 4to. 1801.

‡ An hypocaust, pavements, and other Roman remains, have been discovered at this station, which had the appellation of a *colony*, from being the head-quarters of a legion, and garrisoned by a cohort: where the prepositus was resident, and where the eagle was reposit. Whitaker’s *Manchester*, Vol. I. p. 244.

§ This was an important station; and still displays some bold features of Roman workmanship. At Castor, and at Burgh, near Yarmouth, the *Garianonum*, the walls, basements of bastion towers, with large ditches, &c. are still very considerable. Of the latter place a particular account has been published by Mr. Ives, under the title of “*Remarks upon the Garianonum of the Romans: the site and remains fixed and described.*” 8vo. Sec. Edit. 1803. Mr. Wilkins has furnished us with an interesting account of *Venta-Icenorum*, with a plan, in the twelfth volume of the *Archaeologia*.

|| This station, with the immense castrametations, and amphitheatre in the vicinity, are evidences that the Romans were permanently settled here, and in the habit of indulging themselves in their native sports within the arena of an open theatre. At Frampton, within five miles of Dorchester, some tessellated pavements, and other vestiges of a grand Roman temple or chapel, have been discovered, of which an account, with prints, has been published by Mr. S. Lysons.

¶ At this station was found, in 1796, the finest, and most curious specimen of the arts, and workmanship of the Romans, that had ever before appeared in this country. It is a *helmet* of bronze ornamented with basso-relievos, representing several armed men with horses, &c. in various attitudes of skirmishing. Mr. C. Townley presented an account of it, with drawings, to the Society of Antiquaries, who have since published them in the *Vetusta Monumenta*.

** The walls, remains of an hypocaust, and other Roman antiquities that are still preserved at Chester, render it a place of peculiar interest to the antiquary. The best account of these, I believe, is to be found in *Pennant’s Tours*, and in the Second Volume of the “*Beauties of England.*” In Lysons’s “*Magna Britannia,*” Vol. II. Part II. we may expect to see an account of the present state, &c. of these curious remains.

chester.* Many other Roman Stations could be named ; and such particulars related concerning the whole, as would serve, in some respect, to illustrate, and develop the arts, customs, and polity of that people during their residence in this island. Such account would, necessarily be copious, and might be deemed by some readers, not sufficiently analogous to the subject now under discussion. Of the Architectural remains, which are considered to be purely Anglo-Roman, it will be expedient, and strictly proper to give a concise account. At BATH, or *Aquæ Solis*, several considerable parts of buildings have been discovered at different times; some of which are carefully, and laudably preserved by the corporation of that city. These consist of fragments of columns, pilasters, cornices, friezes, pediments, &c. with sculptured stones and inscriptions. Mr. Lysons conjectures, that the former belonged to two temples, respectively dedicated to Minerva, and Sulminerva ; that the first was erected in the time of Titus, soon after the Romans “obtained a permanent footing in the southern part of Britain;” that it was of the Corinthian order, and that the capitals of the columns resemble those of the three columns in the Campo Vaccino, at Rome. The inscription on the frieze of the portico,—though much mutilated,—indicates that the building, having suffered decay from “great age,” had been repaired. In the handsome work already referred to, the learned author has given a restored elevation of this portico ; and another of the front of the “Temple, or Chapel,” dedicated to Sulminerva. The composition and external character of these are simply elegant, and serve to shew the state of design in the Roman architecture and sculpture, as executed in this country. From these we may infer, that other similar buildings were erected in Britain; but I cannot believe, or assert, with Mr. Carter, that the Architectural works of the Romans in this country “rivalled Rome itself in magnificence.” The ancient remains in the capital of the Roman empire, are numerous, magnificent in scale, and much enriched in ornament : but very few of this description have hitherto

* Though immense warehouses, and manufactories have occupied the site of, and entirely obliterated all traces of the Romans in, this station, yet it will ever be memorable in the annals of Antiquarian Literature, by the acute, but desultory “*History of Manchester*,” which the late Mr. Whitaker published, in 1771. 2 vols. 4to.

I have been induced to refer to these different stations, and to the various literary works which have been published relating to them, from a conviction, that it is absolutely necessary to examine and compare the whole, in order to acquire a knowledge of the leading features in Anglo-Roman history.

hitherto been found in England. Columns, capitals, and other large members of buildings, when executed in *stone*, are not subject to speedy decay, are not calculated to be consumed, or likely to be converted to uses very dissimilar to their original destination. Whence we shall be inclined to believe, that the Romans did not erect many *stone* edifices in this country; but that they chiefly employed factitious bricks, or tiles. Immense quantities of these are remaining at most of the principal stations; and fragments of walls, composed almost entirely of them, are standing at Leicester, Lincoln, &c. All the Roman pavements, and sudatories which have been uncovered, consist mostly of a species of baked tile: hence we are warranted to infer, that the Anglo-Roman buildings were very generally constructed of that material.

The ravages of time, aided by the wantonness, folly, or rapacity of men, have conspired to destroy, and nearly annihilate, all the edifices of the Romans in England. Some fragments, foundations, and pavements, have been discovered; the greater part of which, however, appear to have belonged to temples, and to buildings within the fortified stations. Of the *Villas*, or country houses, we have not been presented with so many examples; and in scarcely any instance, I believe, has the size and extent of any one been ascertained. The grand Villa, or mansion at Woodehester, in Gloucestershire, of which Mr. Lysons has given a full account, and ample illustrations, was perhaps the largest, and most magnificent in Britain.

It appears from the plans, published by this gentleman, that the foundations extended, at least four hundred and fifty feet in one direction, by about two hundred and seventy-five in another. The apartments surrounded two open courts or *Atria*;* and in their distribution, extent, &c. appear to have resembled the
villas

* These were called by the Romans, from their situation, and the style of the surrounding buildings, either, *Vestibula*, *Atria*, *Peristylia*, *Tablina*, *Cavædia* or *Cava-ædium*, *Porticus*, and *Crypto-porticus*. The apartments were divided and designated by the names of *Triclinia*, *Cænationes*, *Æci*, *Cubicula*, *Balnearia*, *Exedra*, *Pinacotheca*, &c. VITRUVIUS, lib. vi. c. vii. states, that a Villa should have a Triclinium, or dining-room, for the summer season, and another for the winter; the first should face the south-west, to have the advantage of the declining sun, to render it warm and pleasant in the afternoon: the second should be opposed to the north; as being more cool, and temperate at the summer solstice. To the same aspect also, should be the Pinacotheca (picture room), as well as the embroidering, and painting rooms.

villas, or mansions of the Romans in their native country. In the subjoined note,*
I have

* Pliny, (lib. ii. epis. 17.) in describing his Villa at Laurentinum, says, it was large enough to afford convenient, though not sumptuous accommodation for his friends. First, the *Atrium* (court yard) was plain; next the *Porticus*, in form of the letter O or D, was a pleasant retreat in bad weather, being sheltered by transparent windows, (either *talc*, *thin oyster shells*, or *oiled paper*,) and a bold projecting roof. Beyond the portico, was a *Cavædium*, which led to a handsome *Triclinium*. On every side of this were folding-doors, or large windows, commanding very fine prospects of the sea, of the woods and of distant mountains. On one side of the triclinium, was a large, and a small *Cubiculum* (chamber); in the latter was one window admitting the rising, and another the setting, sun. He then mentions a *Hybernaculum* (winter room), *Gymnasium* (place for exercise), and another *Cubiculum*. The latter being of a curved, or semi-round form, admitted the rays of the sun through its whole course. It was furnished with library presses, which were inserted in the walls, and contained a choice collection of books. Contiguous was the *Dormitorium*, or sleeping-room, and in the same wing, on the left hand of the triclinium, were apartments appropriated to his servants and slaves, though sufficiently neat for visitors. On the right of the dining-room, the same author adds, was an elegant *Cubiculum*, with another larger, and a third which adjoined a *Procæton*, or servant's room. After specifying another cubiculum, and procæton, he describes a spacious *Cella Frigidaria* of the bath, against the walls of which were two projecting *Baptisteria*, sufficiently large to swim in. Adjoining were the *Unctuarium*, the *Hypocauston*, and *Propnigeon* of the baths, with two elegant cells. Attached were the *Callida-piscina* (warm baths), and not far distant was the *Sphæristerium*, a tennis-court of a circular form. Here arose a *Turris*, a tower or summer house, under which were two *Diætæ*, (apartments) and above were two others. Another *Turris* contained a cubiculum exposed to the rising and to the setting sun. Behind this, were an *Horreum*, and an *Apotheca*, and beneath these, a *Triclinium*. From this was seen the *Gestatio* (a place to exercise on horse or in carriage), and the garden which it surrounded. A *Crypto-porticus* (long inclosed room, or passage,) had windows on both sides; those towards the sea were large and numerous, whilst in the other side, to the garden, there were two rows or tiers of smaller dimensions. Before the *Crypto-porticus*, was the *Xystus*, a sort of terrace, which led to the *Diætæ* of the garden. He specifies some other apartments, and eloquently descants on the delights of his garden, with the various prospects it afforded. This description will serve to convey a pretty accurate idea of the extent, and numerous accommodations of a Roman Villa; but the same writer describes another of his country seats, at *Tuscum*, as being more spacious, and of greater elegance. Of these Villas there are no remains. Plans, and elevations of that at Laurentinum have been given by Castell, in a folio volume, entitled, “*The Villas of the Ancients*.” Scamozzi in his *Architect Univers*. Lib. 3, 12, has also published a plan and elevation of this Villa. Felibien has also given a plan of it; but it may be proper to remark, that they each differ from the others, and are probably all inaccurate. The ruins of this once classical seat of the elegant letter writer, are said to have been discovered about the year 1714, but whether satisfactorily ascertained, properly explored, or plans then taken, I have not learnt. Mr. King, in his *Munimenta Antiqua*, vol. II. has specified

I have given a short account of one of these, for the purpose of shewing the state of domestic architecture, and the high degree of luxury that prevailed in Rome, when its emperors, and generals were forming settlements, and establishing colonies, &c. in Britain. The villa at Woodchester, Mr. Lysons conjectures, was intended for the residence of the proprætor, or at least the governor of that part of the province; probably was even designed for the emperor himself during his abode in this country.* “Two great courts,” observes this gentleman, “and a great room (which contained the principal pavement) run through the middle of the building, and have numerous rooms, of various dimensions, branching out from them. The first, or greater court, seems to answer to the *Peristylum* of Vitruvius, and was probably surrounded with a colonnade, though only loose fragments of columns were found, and none of their bases could be discovered, so as to ascertain their situations. On the east and west sides of this court, were considerable ranges of building; in the eastern wing, the remains of the *Laconicum*,† are fully sufficient to indicate its original use. The room contiguous to it, on the eastern side, seems to have been an *Apodyterium*;‡ and the one most distant, on the western side, a cold bath; as it was a very common practice among the Romans to use the cold bath after the sudatory. Most of the rooms on the west side, it is very probable, were appropriated to the use of the servants, as they do not appear to have tessellated pavements, or other decorations. On the north side of the great court, were three large rooms, which, from the fragments of

specified 37 apartments, or rooms in Pliny’s Villa, and has engraved a plan of it, which he says, bears a “striking correspondency,” to that at Woodchester; but is very dissimilar to the plan published by Castell. The magnificent mansion, or *Tyburine Villa* of Adrian, occupied a space of ground, of about twelve hundred yards in length. The *Villa of Mæcenas*, in the vicinity of Tivoli, of which I believe parts remain, was also very extensive in plan, and elegant in decoration.

From these descriptions, we may form some notion of the Roman dwelling-houses, and it may be fairly inferred, that the principal domestic buildings in Britain, were designed after those models; though we are not justified from any discoveries, or descriptions, in concluding that they were ever on so large, or sumptuous a scale.

* The style of design, and character of the pavements, Mr. Lysons says, are such as prevailed very much in the time of *Hadrian*, “and as that Emperor visited this island, and is known to have erected various edifices in most other provinces of the Roman Empire, it is not by any means improbable, that it was erected by his order; though it should be observed, that the same ornaments continued in use for a considerable time afterwards.”

† The *Laconicum*, or, as it was sometimes called, *assa*, or *calida sudatio*, was intended entirely for the purpose of sweating; it appears from Vitruvius, that it was usually of a circular form, and adjoining to the *tepidarium*, or warm bath.

‡ The *Apodyterium* was a sort of dressing-room, contiguous to the *laconicum*.

of statues, marbles, and columns found there, appear to have been very highly decorated; and from their size, it is probable, that they were either *Æci*, or *Exedræ*.*

“ The second, or inner court, had galleries on the north, east, and west sides: that on the north side has an elegant tessellated pavement; and a fragment of one remains in that on the east side. These galleries were clearly what the Romans called *Crypto-porticus*, and the area inclosed within them, might have been the *Atrium*.† The room of which the great tessellated pavement remains, was, no doubt, the *Cavædium Tetrastylon*,‡ of Vitruvius, and must have been extremely magnificent; as there is great reason to imagine, from the elegance of the floor, that the ceiling, and other parts of the room were richly decorated. The walls on the west side of the *cavædium* and *crypto-porticus*, are probably remains of the *Triclinia Hyberna*,§ and baths; as most of them have subterraneous flues, for the purpose of introducing heat; and their situation corresponds with that

* The *Æci*, a large kind of saloons, sometimes square, and frequently with columns, were used for the purposes of entertainment. Vit. lib. xi. cap. v. et x. The *Exedræ* were also large rooms of various forms, which are supposed to have been furnished with seats, and used for conversation and disputations. Vit. lib. v. cap. xi.

† There is reason to suppose, from several passages in the Roman writers, that the *Atria* were sometimes open courts, surrounded by an open *porticus*, or by a *crypto-porticus*.

‡ The *Cavædia*, or *Cava Ædia*, appear to have been sometimes large halls, and sometimes open courts in the interior of the house, communicating with several suits of rooms, and in many respects resembled the *Atria*. Vitruvius describes the tetrastyle *cavædia* thus: *Tetrastyla sunt quæ sub-jectis sub trabibus angularibus columnis, et utilitatem trabibus, et firmitatem præstant*. Lib. VI. C. III. The following passage in the *Æneid* shows the situation of the *Cavædium*, and also that it was distinct from the *Atrium*, with which it has been sometimes confounded.

*Vestibulum ante ipsum primoque in limine Pyrrhus,
Exultat.—*

— *ingentem lato dedit ore fenestram.
Apparet domus intus, et Atria longa patescunt.—
At domus interior gemitu miseroque tumultu
Miscetur: penitusque cavæ plangoribus ædes
Fæmineis ululant:—*

Lib. II. V. 469, 482, &c.

§ These were the winter supper-rooms.

Arch. Antiqs. Pt. XVI. Vol. II.

Q

that which Vitruvius assigns for those apartments. The apartments on the eastern side of the *crypto-porticus*, were probably warmed by the hypocaust: these occupy the situation assigned by Vitruvius for the *triclinia* of the spring and autumn."

The design of one of the pavements discovered among the remains, exhibit five octagonal compartments, containing figures on a white ground, surrounded by a double labyrinth fret; immediately within which, on the north side, is a scroll of flowers, having a vase in the centre. In the compartments at the north-west and south-east corners, are fragments of Bacchanalian figures: the compartment at the south-west corner is entire, and contains figures of two boys, holding up a basket of fruit and leaves with the words BONUM EVENTUM inscribed under them. Nothing remained within the compartment at the north-east corner, but the letters BHNI C.... being the concluding part of the foregoing sentence.*

The last word has probably been COLITE, and the whole inscription, BONUM EVENTUM BENE COLITE; the II, intended for the Greek H, being introduced for E, a circumstance by no means uncommon in the Roman inscriptions. Several fragments of *Stucco*, painted in fresco, were found among the rubbish, and various flues, of about four feet in depth, were discovered beneath the pavement, crossing each other at right angles. Under the ruins of an adjoining room, were also flues of similar dimensions, as well as considerable remains of the fire-place, by which they had been heated. This projected four feet from the walls of the room; on each side of it was a wall, one foot eight inches thick, and four feet two inches asunder. Near the fire-place was a quantity of skulls and bones of animals, which were mostly of sheep. In another room, to the south, was a similar fire-place.

The remains of the *Laconicum*, or Sweating-Room, were very considerable. The floor, of very hard cement, was about four feet below the surface of the ground: its width was eight feet ten inches, and its length nine feet ten inches. The cement, or flooring was eight inches thick; beneath it was a layer of bricks, each

* No inscription, previous to this example, appears to have been found on any tessellated pavement discovered in England; but three hexameter verses have since been met with, on one discovered at Frampton, in Dorsetshire.

each of which was about one foot wide, two feet long, and two inches thick: some of these covered the flues beneath the floor, and their inner surfaces were covered with wood soot. The depth of the flues was two feet two inches: they were five in number, four being transverse, and one longitudinal. “The intermediate space between the transverse flues is filled up with a sort of ridge tiles, forming funnels, and placed between layers of bricks and stone. The funnels were, one with another, eighteen inches long, and four and a half in diameter: some of them were formed by only one of the curved tiles. A row of perpendicular funnels extended along the north and south walls, formed of brick-tiles, with their edges turned up: the tops of these funnels were level with the surface of the cement floor, where the openings formed by them were three inches wide.” The remains of two hypocausts were also found within a little distance of each other.

Several fragments of *statues*, and *red glazed pottery*, various pieces of *stags horns*, *broken glass*, and a number of coins, were found in the ruins. Among the coins was one of Hadrian, and another of Lucilla, of large brass; and a considerable quantity of small brass of the Lower Empire, chiefly of Tetricus jun. Victorinus, Probus, Constantinus, Aug. Constantius, sen. et jun. Magnentius, and Valens. A dagger of iron, much corroded, two spurs of the same metal, a small brass hatchet, several brass fibulæ, a key apparently of hardened clay, various pieces both of brass and bone, and some other antiquities, have also been found among the remains.

Such were the discoveries made at Woodchester, in the years 1793 and 1794, and such the basements, foundations, pavements, &c. found at that place. The full extent, and height of the building, cannot be ascertained; but, like similar edifices in Italy, it is supposed to have consisted of one floor only, or suite of apartments. The principal of the latter were paved with tesserae, and seem to have engrossed the peculiar attention of the architect, or builder. In laying the foundation for these, the most scrupulous care was manifested to render them permanent. The tesserae, were mostly small cubes, of half an inch, and consisted of stone of different qualities and colours; and baked clay, which was stained red, yellow, &c. These were placed in a fine, hard, well made cement; and, according to the opinion of Mr. Lysons, were rubbed flat and smooth, after being fixed. Beneath the pavements, was a stratum of cement, or terras, about eight inches thick
formed

formed of fine gravel, with pounded brick, and lime, making a very hard substance. Under this was another stratum of coarse gravel of about three feet in depth, and this was laid on a stratum, about one foot thick, of coarse sand and clay. In this manner was the *ruderatio*, or bedding of the pavement formed. The principal room, in which the richest pavement was found, occupied a square space of forty-eight feet ten inches; and the tesserae were laid in various figures and forms; representing the *Vitruvian Scroll*, *Labyrinth Fret*, and *Guilloche*, which are very common ornaments; also a *mask of Pan* with a beard of foliage, various beasts, trees, flowers, &c. "The figures of a gryphon, a bear, a leopard, a stag, a tygress, a lion, and lioness are remaining. Those of a boar, a dog, and an elephant, and two others, unknown, but necessary to fill up the whole space, have been destroyed; most of these figures are about four feet in length."

It may be proper to remark, that the Villa, just described, was in the vicinity, or at least within fifteen miles of the great Roman stations, at *Corinium*, Cirencester; *Glevum*, Gloucester; *Trajectus*, at Aust Passage; and within thirty miles of *Aquæ-Solis*, and *Venta-Silurum*. Numerous encampments are still remaining in the neighbourhood; and, the Ikenild-Street, Foss-Way, and Erming-Street, are ascertained to have intersected each other at *Corinium*.

Tessellated pavements,* foundations, &c. of several other Roman Villas, have been

* It cannot be deemed irrelevant to point out the situations and sizes of some of these. Near *Cotterstock*, in Northamptonshire, a curious tessellated pavement of about 20 feet square, was discovered in 1736. An engraving of it was published in the *Vetusta Monumenta*, Vol. I. pl. xlviii.

In the year 1737, another was uncovered at *Wellow*, near Bath. It was 32 feet by 22 feet: there was a second measuring, 20 by 15 feet: and a third, 18 by 5 feet. These have been lately re-examined, and drawn by Mr. S. Lysons, who gave a description of them, to the Society of Antiquaries. In the *Vetusta Monumenta*, Vol. I. are three prints representing them; and some account of the same is inserted in the *Gentleman's Magazine*, Vol. LVII. p. 961.

At *Winterton* in Lincolnshire, three pavements were discovered in 1747, one of which measured 30 by 20 feet, and was ornamented, in the centre, with a representation of *Orpheus*, playing on his lyre, surrounded by beasts; "but so represented," says Mr. King very justly, "that he seems quite as rude an animal, as those he is charming."—A print of it has been published in the *Vetusta Monumenta*, Vol. II. pl. ix. Another, more correct, has been published by Mr. Fowler of Winterton, a "self taught" artist who has drawn and engraved several other Roman pavements.

At *Stunsfield* near Woodstock in Oxfordshire was discovered, in the year 1712, a very curious and fine pavement, (resembling one found at *Morviedro*, the ancient Seguntum in Spain,) measuring

been found in various parts of England: but it will be unnecessary to refer to, or particularise, any others. What has already been detailed will furnish tolerably good data, to judge of the character, and extent of domestic accommodations during the Anglo-Roman dynasty. In opposition to the opinion, and assertion of Mr. Carter, (see p. 61 of this essay) we may adduce those of another antiquary, who, though no artist, was certainly a learned writer, and critical inquirer into antiquarian lore. If we regulate our own sentiments by adopting a medium between the two, I apprehend we shall be nearer the truth than either; and be better qualified to appreciate the architecture of the people, and country, which we have been investigating. Mr. King contends that the Anglo-Romans had “no buildings of any very extraordinary kind, but only such, as were slightly built, and for the most part only one story high, and often constructed of timber; and that their houses in general, in this country, except a nest of small chambers, contained not much more than one good room, for the accommodation either of a *Centurion*, or of a *Tribune*, or of any resident Roman.” Again, the same author says, “that really magnificent *private* mansions, did not, in this country, commonly exist.—And that in most instances a Roman *Quæstor*, or *Tribune*, sitting here in his *toga*, on his moveable *sella*—or wallowing on his *triclinium* (with ideas well illustrated by the tessellated pavement described by Pliny in his *Nat. Hist.* lib. xxxvi. c. 25.) on one of these dull, dark, and at best, ill-looking works of mosaic, did not, after all, appear with much more real splendour, as to any advantages from the refinements of civilized life, than an old *Scotch laird*, in the Highlands, sitting in his *plaid*, on a *joint-stool*, or on a chair of not much better construction, in the corner of his rough, rude *castle-tower*. These observations may

ing 35 feet by 20. Near it were the foundation walls of three other rooms, respectively measuring 20 feet square, 12½ feet square, and 12 feet square. Vertue has engraved a view of the former: and accounts of it are given in Leland’s *Itinerary*, Vol. VIII.; Gough’s *Camden*, Vol. I.; and *Archæologia*, Vol. XI.

In 1786, fragments of two tessellated pavements were discovered in a field called *Pitt-Mead* near *Warminster* in Wiltshire; also a smooth floor, and some foundations of buildings. These are described, and prints given of them in the *Vetusta Monumenta*, Vol. II.: also in the *Gentleman’s Magazine*, Vol. LVII. p. 221.

A very fine tessellated pavement was found at *Littlecot Park* in Wiltshire, a print of which has been published.

Several other pavements have been discovered in various parts of England: as at *Leicester*, *Cirencester*, *Colchester*, *London*, *Caerwent*, *Wroxeter*; also at several places in *Lincolnshire*, *Yorkshire*, *Kent*, *Essex*, and in other counties.

may perhaps appear a little too harsh ; but they are really somewhat needful to counterbalance the unreasonable prejudices that have been too often formed ; and for elucidating the truth as founded on *facts* that are unquestionable.”*

ANGLO-SAXON PERIOD. Having in the preceding pages, taken rather a comprehensive view of the architectural features, and domestic customs of the Anglo-Romans, it seems requisite that I should adopt a similar mode of inquiry, and illustration respecting these subjects, as manifested by the different classes, or tribes of people who successively occupied and governed this Island. Unlike the general history of nations, we shall find, on the present occasion, that as we advance in time, we recede in art, and instead of witnessing a gradual, or progressive melioration of mankind, we shall contemplate their deterioration. The people, and the times, for a very long period, which we are now about to survey, present a sad scene of gloom, barbarism, and wretchedness. After the Romans had once established themselves in the country, they appear to have cultivated the blessings of peace, and the natives remained tranquil and essentially improved in civilization under their military bondage. Not so the Anglo-Saxons, or the romanized Britons. These were involved in perpetual warfare, and were consequently subjected to a roaming life, and thereby incapable of studying or practising the useful arts. When the human mind is occupied in military calculations of self-defence, and destructive assaillment, it is neither inclined, or qualified to relish the milder pursuits of domestic life. Hence the indigenous inhabitants of England, from the departure of the Romans, till the permanent conquest of the Normans, being almost continually involved in hostilities with the Picts, Scots, Saxons, and Danes, could not attend to the art of building, or to any other scientific pursuit. The Saxons came professedly to relieve, and succour them, but like base hypocrites, while offering the hand of disguised friendship, they secretly and insidiously inflicted mortal wounds. What little we know of the genuine history of these people, is not calculated to impress us with exalted, or even very favourable, opinions of their enlightened policy, or attachment to art. On their first arrival in Britain they must have found many public temples, and private edifices, of considerable extent, and elaborate decoration ; and must also have seen a manifest difference between the manners, customs, and domestic pursuits of the romanized Britons, and those of their own people. Hence had they been blessed with emulation, or fraught with the least refinement of intellect, they would rather have protected, than destroyed, would rather

* *Munimenta Antiqua*, Vol. II.

ther have revered than despised, the works of art, and civilization of manners, that were presented to their view. "Though not absolute strangers," observes Dr. Henry, "to the use of letters, yet like all other northern nations, they were so much addicted to plundering and piratical expeditions, that they utterly despised the peaceful pursuits of science."* Among such people, and in such a state of society as prevailed from the first arrival of the Saxons, A. D. 449, till the establishment of the Normans, about the middle of the eleventh century, we cannot expect to meet with the remains, or even satisfactory accounts of private buildings, which displayed any thing entitled to the name of architecture. Temporary huts, sheds, and tents within entrenchments, appear to have been the prevailing dwellings of these warriors: at least till the reign of the great and good Alfred, who, being liberal and enlightened himself, gradually inspired his associates more immediately, and his subjects generally with corresponding sentiments.

An ancient author who wrote in the year 560, and who was enabled to appreciate the manners of his contemporaries, has furnished us with a strongly marked, and well defined picture of desolated Britain, as it appeared at his time. "A fire was kindled," according to Gildas, "by the sacrilegious hands of the Saxons, which spread from city to city, and never ceased until it had burnt up the whole surface of the island, from sea to sea, with its flaming tongue. The walls of all the colonies were beat down to the ground with battering rams, and their inhabitants slain with the point of the sword. Nothing was to be seen in the streets, O horrible to relate! but fragments of ruined towers, temples, and walls, fallen from their lofty seats, besprinkled with blood, and mixed with mangled carcases." If this account be a little exaggerated, it serves to shew the general state of the country, and character of the people, who ultimately obtained possession of nearly the whole island, and substituted their own manners, customs, and polity in the place of those which the more refined Romans had bequeathed to the aboriginal natives of Britain.

Before the Saxons visited this island, Mr. Turner observes, from the best authorities, they lived in houses, and worshipped in temples. One of the latter, of large dimensions, was destroyed by Charlemagne, in the eighth century. Their language also contained some indigenous terms, concerning buildings, and parts of buildings. Their word for window is *ehthyrl*, literally an eye-hole, and their term for building was *getimbrade*, signifying constructed of wood. Olaus Magnus† furnishes us with a brief account of the houses of the northern nations,

but

* History of England, 8vo. edition, Vol. IV.; from Hicksii Thesaur. &c.

† Hist. de Gent. Sept. (Roma: 1555,) p. 409, &c.

but does not define the periods when the different sorts were introduced, or became prevalent. He divides them into five classes: “*pyramidales, cuneatæ, arcuales, rotundæ, et quadratæ,*” the sides and roofs of all which were solely, or chiefly composed of timber; but walls of stone were sometimes combined with the wood. The houses which he denominates “*cuneatæ,*” and which were the most general, were covered, he says, “*corticibus betulæ, vel tegulis, vel fissilibus scandulis è pino, vel abiete, vel quercu, vel fago confectis;*” “but with some of these materials, he informs us, a double row of clods of earth was occasionally intermixed, between which were scattered barley, or oats, with the view of their affording some produce for cattle in case of a siege. The windows of the houses were frequently placed in the roofs; and were formed of pitched cloth, or, which is somewhat extraordinary, of glass.”* Such, we have reason to believe, was the general class of dwellings, among the Anglo-Saxons for some time after their settlement in this Island. Even the higher orders of persons had certainly very poor accommodations. Indeed if we could place any confidence in the accounts that have been transmitted to us by Bede, Alcuin, and the other monkish romance-writers, miscalled historians, we should conclude that the people were wholly indifferent to, or disregarded domestic conveniencies, and comforts. The lower classes were degraded, and kept in vassalage by their superiors: their thinking faculties were trammelled by the monks, and these again were almost solely absorbed in superstitious ceremonies. Credulity, fanaticism, and tyranny characterised the public and private acts of the Anglo-Saxons for a long period of time after their settlement in Britain. Bede gives a strange, and improbable account of a monastery, city, or cell,† which St. Cuthbert built for himself in the island of Farne, on the coast of Northumberland, and which is described to have been composed of stones—(some as large, as four men could move)—turf, timber, and thatch. It was not till nearly the end of the seventh century, that *glass* was used in the windows: and then it was introduced only into some of the finest churches. Paulinus, who was Bishop of York, and lived at the beginning of the seventh century, built a *stone* church at York, and closed its windows

* “Disquisitions,” by Dr. Sayers, second edit. 8vo. 1808.

† Gough, in the *Britannia*, Vol. III. p. 744, edit. 1798, calls it a *city*: some writers denominate it a *monastery*, and others say that the Bishop retired to a lonely, desolate island, where he constructed a *hermitage*, or cell for himself to live in solitude, and hermitical seclusion. The many absurd, and truly ridiculous stories that are related concerning “the holy St. Cuthbert,” and the times in which he lived, are calculated to excite a disbelief of the whole: excepting as they may serve to demonstrate the credulity of the writers, and portray a melancholy picture of the illiteracy and superstition of the people.

windows with linen cloth and latticed wood-work. Benedict Biscop, a Christian Saxon, Wilfrid, Bishop of York, and Theodore, Archbishop of Canterbury, all living about the middle of the seventh century, respectively visited Rome and other foreign cities for the purpose of collecting books, pictures, statues, &c. and engaging masons, builders, and other artisans to visit England. William of Malmsbury states that they brought some glaziers, painters, and other artificers from Rome, for the purpose of building their churches in the *Roman manner*. Soon afterwards we find that *slates* were used for covering the religious edifices. *Leaden roofs* were next employed: and various other useful and ornamental improvements were successively introduced into the churches and monastic buildings. From the best accounts, indeed, it appears that the abbots and petty monarchs, among the Anglo-Saxons, were the only persons accommodated with private dwellings, and public buildings of any importance: and of these we must judge rather by inference, and slight notices, than from specific particulars.*

“By the help of the Saxon delineations, joined with the slight hints left us by some few authors, we may conclude that the frames of their houses” (Anglo-Saxons) “were of wood, and the walls plaistered. Those of the better sort were faced at the corners with stones, or bricks, with which the arches of their windows were also ornamented. They had bricks which were by no means used in common, but as ornaments only to the better sort of buildings. The forms of the houses were, without doubt, varied according to the fancy of the builder, or desire of the employer.”† Mr. Strutt has given a view, or slight “delineation of a Saxon house,” from a MS. in the British Museum; Cotton Library, marked Cleopatra C. viii. In the view of this building there is no representation of chimneys: the door-way is in one of the gables, and nearly reaches to the top of the house; above it are some small square windows, which indicate the appearance of an upper room, or rooms: on one side is a low shed, or wing, apparently constructed with squared stones, or large bricks, and covered, like the house, with tiles of a semicircular shape.

Under the wise and civilized government of Alfred, the people began to emancipate from general ignorance, and to perceive a gleam of intellectual light, breaking in upon them. This gradually, but very slowly, extended its benign influence: and from the demise of that truly magnanimous prince to the settlement of the
Normans,

* The styles and peculiarities of churches will be more carefully investigated in another part of this work, when treating of Anglo-Saxon ecclesiastical architecture.

† Strutt's *Horda Angel-Cynnan*, Vol. I. p. 37.

Normans, the annals of the country became more intelligent, more probable, and more entitled to credence. The constant wars between the English and Danes, and the dominion of the latter for a short period, were certainly inimical to the cause of building, and we may fairly conclude that a very few edifices were then excepting castles for protection. The predatory habits of the *Danes*, and their uncertainty of tenure in this country, render it improbable that they erected erected, any buildings of magnitude, or consequence. The *round-towers* attached to churches in Norfolk, and Suffolk, the district of East-Anglia, have been attributed, with some appearance of probability, to them. As examples of architecture they are certainly devoid of science, or beauty in design, and the masonry is of the very rudest, and most unskilful kind. Hence they may be fairly referred to an age of barbarism: and no period of the English annals is more entitled to this appellation than that of the Danish under the reigns of Canute, Harold, and Hardicanute. On reviewing the whole period, which constitutes the Anglo-Saxon and Anglo-Danish dynasties, I am persuaded that the houses, or dwellings of the people in general, were very small and composed chiefly of wood and plaister. That glass windows, chimnies, and many other conveniencies, were but rarely introduced; and that all the art, and improvements of architecture, as imported from Italy and France, or invented by the most scientific monks, were wholly appropriated to the churches, monasteries, and castles. Even these structures were small, and unskilfully constructed, in comparison to those that were subsequently raised by the Norman architects under the reigns of the two Williams, Henry the First, and Stephen.

ANGLO-NORMAN PERIOD from 1066 to 1154. The Norman invader having effected a conquest of England, and parcelled out its lands, permanent property, and inhabitants, among his military officers, and colleagues, thereby occasioned a most material alteration in the civil establishments of the kingdom. The changes made in the styles, sizes, and arrangement of buildings, were also very considerable. The castles were greatly enlarged, additionally fortified, and adapted to different modes of offensive and defensive operations. Many new ones were soon constructed, and within the space of a very few years, almost every lordship had a baronial fortress. Camden states that in the time of King Henry the Second, within the space of one hundred years of the Conquest, there were 1115 castles in England. [As this class of buildings, will form a separate subject for delineation and architectural inquiry, it will be no farther noticed

ticed in the present essay than as appears requisite to give some idea of the state of building at different periods, where better evidence is wanting respecting the dwelling houses.]

Wishing to confine the present inquiry to that architecture, or mode of building, which was displayed in private houses, and to keep this separate from the castellated and ecclesiastical, both of which will constitute distinct subjects of consideration, we shall not, I apprehend, find any example, or specific description of the former sort, till the internal government of the kingdom was permanently settled, and the people perceived some security in the possession of their homes and property. The castles and churches erected during the reigns of Kings William I. and II. Henry the First, and Stephen, were bold and grand in design, substantial, and skilful in masonic construction, and generally well adapted to their respective destinations. Gundulph, who was Bishop of Rochester from 1077 to 1107, was eminent for his architectural knowledge, and it is generally asserted, and believed that he designed, and directed the buildings of the keep-tower in Rochester castle, part of the cathedral church in that city, also the chapel in the tower of London, and some other structures. Thus it appears that ecclesiastics, at this time, were the architects of castellated, as well as sacred edifices. It is well known also, that in the reigns of Kings Henry the First, and Stephen, the Bishops constructed, or enlarged several grand fortresses. Roger, Bishop of Salisbury, and Alexander, Bishop of Lincoln, were celebrated for their skill in architecture,* and protected by their strong castles at Old Sarum, and Newark, with large retinues of vassals, and tenants, they excited the envy and fear of the monarch. It may be satisfactorily inferred that the buildings of England, about this time, were only of five classes. The *palaces*, or *palaceous castles* of the monarchs:—the *baronial castles*, of similar architecture:—the *monasteries*, including their *churches*, *chapels*, *hospitals*, &c.:—the *town houses*, and *country houses*: The two latter were chiefly constructed of timber†; and the last were but few in number, and were occupied by husbandmen, and their labourers. Nearly every town was formed around, or immediately within the protection

* See p. 4 of the present Volume; also Vol. I. p. 8, in the Account of Malmsbury Abbey-church.

† When William the First was crowned at Westminster, his Norman soldiers were stationed round the abbey, and hearing a confused noise of acclamation at the performance of the ceremony, apprehended that some violence was offered to their chief. To retaliate which, it is stated that, they immediately set fire to the contiguous buildings, which were composed of wood.—*Henry's History of Great Britain*, Vol. V. p. 9, 8vo.

protection of a castle. "In turning my eyes upon all England," exclaimed the late worthy, and enlightened historian of Staffordshire—"I cannot at this moment perceive more than two or three instances of a truly ancient baronial castle, still continuing to be used as a seat. By these I mean such as were the heads of Baronies, or Earldoms, established at, or soon after the Conquest."*

FROM THE NORMAN PERIOD, 1154 to the end of the reign of King James I. 1625. This extended period comprehends the reigns of many monarchs; among whom we find that a line, or race of *Plantagenets* reigned from 1154 to 1399; a *Lancastrian* family from the latter date to 1461,† when the *house of York* succeeded to the crown, and held it with much difficulty till 1485. At this time the two families were united by the policy of Henry the Seventh. Under the *Tudor race* the nation continued till the death of Queen Elizabeth, 1603. Each of these families, and periods, was distinguished by some political and civil characteristics, but it is not very evident that any *material* alterations or improvements were made in domestic architecture before the reigns of Henries the Seventh and Eighth. Under the Edwards some considerable changes were introduced, and the first monarch of that name certainly cultivated the arts and elegancies

* Topographical Miscellanies, p. viii.

† Soon after the accession of Henry the Second, it was deemed necessary to destroy many of the castles, and to prohibit the erection of others, without an express licence, called *licentia knellare*, or *crenellure*, from the King. Though it is probable that many of these licences were granted, yet a few only have been preserved, or discovered. Grose has given a copy of one, which was granted by Richard the Second to Lord Scope for the erection of BOLTON CASTLE in Yorkshire. This being the earliest document of the kind, that has yet been found, I have thought it adviseable to reprint it; for the purpose of comparing it with another of a later date, which will be given in a subsequent page. It is to be regretted that Grose has not specified where the original is to be seen; and I fear that his transcript is not very correct.

"RICHARDUS Dei graciâ Rex Angliæ et Francia et dominus Hiberniæ, omnibus ad quos presentes litteræ pervenerint salutem, sciatis quòd de graciâ nostrâ speciali concessimus et licentiam dedimus, pro nobis et heredibus nostris dilecto et fideli nostro *Ricardo Lescrop*, cancellario nostro, quòd ipse manerium suum de BOLTON in *Wenselaw Dale*, seu unam placeam infra idem manerium muro de *petre* et calce firmare et kernellare et manerium illud ceu placeam, illam sic firmatum et kernellatum vel firmatam et kernellatam, tenere possit sibi et heredibus suis imperpetuum sine occasione vel impedimento nostri vel heredum nostrorum justiciorum escaetorum vicecomitum aut aliorum balivorum seu ministrorum nostrorum vel heredum nostrorum quorumcunque. In cujus rei testimonium has literas nostras fieri fecimus patentes. Teste meipso apud Westmonasterium, quarto die Julij anno regni nostri tertio. Per breve de privato sigillo—*Waltham*.

elegancies of life ; as may be fairly inferred from the Crosses, and ecclesiastical structures erected by his commands. “ At length,” observes Mr. King, “ came the grand and noble piles of Edward the First ; manifestly derived from the opportunity of seeing, during the croisades, the various refinements, and improvements in foreign countries : when at length the idea of the castle was nearly swallowed up in that of the palace. Edward the Third completed the idea of the palace ; and that of the mere castle began to be lost. Soon succeeded the spacious hospitable mansion, embattled only for ornament ; and containing vast combinations of ill-matched rooms, put together as if they had been added at various times, and by chance*.” Though these mansions were not completely castellated, yet they contained many features of the baronial fortress : turrets, battlements, drawbridges, moats, strong tower-gateways, thick walls, small windows, &c. were still preserved, and constituted the distinguishing characteristics of these edifices. Several specimens of this class, are displayed in the present series of plates, and will be more fully particularised in subsequent descriptions. Mr. King observes, of these buildings, that they were “ utterly incapable of defence, except against a rude mob, armed with clubs and staves, on whom the gates might be shut ; yet still mansions almost quite devoid of all real elegance, or comfortable convenience, and fitted only to entertain an *herd of retainers* wallowing in licentiousness. At the same time, however, they discover marks of economy and good management, which enabled their hospitable lords to support such rude revels, and to keep up their state, even better than many of their refined successors. Of these buildings, one of the most perfect and most curious now remaining, is *Haddon-House*, in Derbyshire, belonging to his Grace the Duke of Rutland : castellated and embattled in all the apparent forms of regular defence, but yet really without the least means of resistance, even in its original construction. The high turrets of this mansion stood proudly towering on a rock, in the midst of thick woods, and in a most beautiful situation, looking down on the river Wye, which winds along the valley at a great depth beneath. It has undergone fewer alterations, and retains more curious vestiges of the residence of an old English baron, and exhibits more manifest indications of the ancient mode of life, than any building I ever saw†.” Though we have not any representations of this edifice in the present series, yet a short account of it will serve to define the prevailing style of this class of mansions ; and its arrangement and

* *Archaeologia*, Vol. VI. p. 362.† *Ibid.* 347.

and general design in ground plan will be found to correspond, in many particulars, with the palace of Audley-end, though the latter is of a much later date.

Haddon-Hall, or House, was seated on the brow of a steep hill, and consisted of a continuous range of building, surrounding two open courts. Both of these have embattled walls, turrets, projecting windows, &c. The principal, which may be called the outward court, was encompassed by various domestic offices, or small apartments, on two sides, the chapel at a corner, the ladies' rooms on another side, and the great hall on the fourth. A communication from the outward to the inner court, was through a passage, at one end of the hall. On the left side of this passage were four large door-ways, with high pointed arches. "The first of these still retains its ancient door of strong oak; with a little *wicket* in the middle, just big enough to put a trencher in or out; and was clearly the butler's station: for the room within still retains a vast old chest of oak, with divisions for bread; a large old cupboard for cheese, and a number of shelves for butter*." A passage, down steps, leads from this room, to a large apartment, which is arched with stone, and supported by pillars; similar to the crypt of a church. This was the *beer-cellar*. The *brew-house*, and *bake-house*, were also connected with the former room; and displayed, says Mr. King, "the places for vast coppers, coolers, and ovens." The second door-way is an entrance "of a long narrow passage, leading with a continued descent to the great *kitchen*; having, in the midway, an half-door, or *hatch*, with a broad shelf on the top of it, whereupon to place dishes; to which, and no further the servants, in waiting, were to have access. In the kitchen are still remaining, two vast fire-places, with irons for a prodigious number of spits, stoves, great double ranges of dressers, large chopping-blocks, and a massy wooden table, hollowed out into a sort of basons, by way of kneading-troughs for pastry†." A third door-way opened to a very small vaulted room, which, Mr. King says, "was clearly the *wine-cellar*: for when wine was considered merely as a cordial, or dram, the stock was not very large. The fourth great arch, conducted, by a great steep stair-case, to a prodigious variety of small apartments; which from their number, and situation, seem to have been designed for the reception of guests, and numerous retainers: there being others of still inferior sort, in the rest of the house for servants; especially in the range of building opposite to the great door of the hall. Such was the use of the four great arches behind the hall skreen." These Mr. K. conjectures were the stations

for

* King's Essay—Archaeologia, Vol. VI. p. 348.

† Ibid. 349.

for the butler, clerk of the kitchen, cellarer, and steward of the household. Facing these arches, was a large carved *wooden skreen*, with two door-ways which opened to the *great hall*, or dining room. This occupied the whole height of the building, and at the upper end was a raised floor, where the table for the lord, and his principal guests, was placed. Over one side of the hall, and also above the skreen at the lower end, is a gallery supported by pillars. In the volume of the *Archæologia*, just referred to, Mr. King has given a particular account of various other parts of this mansion; but it will not be necessary, here, to follow him any further; for we shall have occasion in the following pages to detail the history, and inquire into the architectural peculiarities of several buildings, which have many resemblances to that of Haddon, and which are illustrated by plans and views, in the present series. From the reign of King Edward the First, to that of Henry the Seventh, “the common run of houses,” says Mr. Strutt, “(especially among the middling sort of people,) were built with wood. They generally made large porches before their principal entrances, with great halls and large parlours; the frame-work was constructed with beams of timber of such enormous size, that the materials of one house as they built anciently, would make several of equal size according to the present mode of building. The common method of making walls was to nail laths to the timber frame, and strike them over with a rough plaster, which was afterwards whitened and ornamented with fine mortar, and this last was often beautified with figures, and other curious devices. The houses in the cities and towns, were certainly built, each story jetting forth over the former story, so that when the streets were not very wide, the people at the top, from opposite houses, might not only talk and converse with each other, but even shake hands together. Their houses were covered with tiles, shingles, slates, or lead, except in the city of London, where shingles were forbid.*”

The ancient domestic buildings, exclusive of castles and monastic edifices, may be divided into the following classes; whereby their respective denominations, relative sizes, and appropriation will be defined.

1st. **PALACES**, for *Monarchs, Prelates, and Princes*. From the time of the Conquest, till Edward the First's reign, the dwellings of the kings, and the higher order of nobility, were completely castellated: for the oppressive tyranny of the rulers

* Horda Angel-Cynnan, Vol. II. p. 85.

rulers rendered such buildings essential to their own safety. The monarch having obtained more permanent security in the throne, and the others in their landed possessions, they began to build more commodiously for domestic arrangements, more splendidly for ostentatious parade, and more cheerful for personal enjoyment. Among the mansions of this class may be named, *Hampton-Court* :—*Richmond-Palace* :—*Nonsuch* :—*Westminster-Palace* :—*Hampton-Court*, in Herefordshire :—*Haddon-Hall* :—*Audley-End* :—*Knole* :—*Penshurst* :—and *Hurst-Monceaux*.

2d. **BARONIAL MANSIONS**, for the second class of nobles were imitative of the former, but generally on a smaller scale. It was not till the reign of Henry the Eighth, that the subject was permitted to erect a mansion without licence from the king: because in the time of Stephen, the castles had become so numerous and formidable; and some of their possessors so powerful by property and retinue, that the throne of the monarch was often in danger.

3d. **MANOR-HOUSES**, or **HALLS**, belonging to the inferior order of Barons, Esquires, and rich Yeomen :

4th. **TOWN HOUSES**, wherein the nobility occasionally resided: where great merchants were settled: public offices were established, &c. **FARM-HOUSES** and **COTTAGES**, constitute another, but the most inferior class of dwellings. They were mostly wretched hovels, scarcely worthy the name of buildings, and hardly calculated to protect the poor, depressed slaves of inhabitants, from the inclemencies of cold, wet, and snow, to which the English climate is subject.

Mr. Whitaker, in his History of Whalley, classes “ the mansions of our forefathers, according to the descending scale of society, in the following order :

“ 1. The castle. 2. The castlet, peel, or tower. 3. The ancient unembattled manor-house. 4. The greater and less embattled mansion of Queen Elizabeth and James I. 5. The ordinary hall-house. 6. The farm-house. 7. The cott age.”

The second class is peculiar to the borders, or that part of the kingdom on the confines of England and Scotland: where in “ turbulence and bloodshed, when family feuds often ended in slaughter, the lord of a manor, or considerable landowner, would frequently deem himself unsafe in the protection of an ordinary dwelling house even against a neighbour.”

Of the third class Mr. Whitaker designates the quadrangular buildings which surrounded a court, and “ were generally defended by a mote. This last precaution

caution supplied the want of strength in their walls and gates, and was probably derived from the general form of *Roman villas* in Britain."

In the fourth class he specifies the greater and less mansion: "one luminous and magnificent, with deep projecting bow windows; the other lofty, square, compact; and both proving themselves the works of tranquil times, at liberty to sacrifice strength to convenience, and security to sunshine. Of such houses it is a well known complaint of Lord Bacon, "that one knows not where to become to be out of the sun." *Stonyhurst*, in Lancashire, is referred to, as a specimen of this class. It stands on an eminence, and was "probably begun by Sir Richard Sherburne, who died in 1594, and finished by his son, as the arms of both, with their cyphers and the date 1596, appear on the drawing-room chimney*."

Let us now endeavour to illustrate the foregoing particulars, by immediate reference to the plates, and histories, of the buildings contained in the present series: and, though this does not embrace the whole range of domestic edifices from the palace to the cottage, yet the general characteristics, and component parts of each and all, will be brought under review, and in some respects, illustrated. These houses may be considered under the respective heads of *situation, materials, size, arrangement, ground-plan, and eras of erection*. In the following LIST of 26 subjects represented by 43 plates, these particulars will be briefly pointed out, and the prominent peculiarities of all brought into one point of view.

OXBURGH-HALL:—moated, in a flat:—one square court:—brick:—Edw. IV.

ETON-COLLEGE:—two courts:—in a flat; near the Thames:—brick:—Hen. VI.

NETHER-HALL:—moated:—one square court:—brick:—*ante* Hen. VII.

EAST-BASHAM:—one square court:—in a valley:—brick:—Hen. VII. &c.

BLICKLING-HALL:—in a flat country:—one square court:—brick:—Henry VIII. Elizabeth, &c.

HENGRAVE-HALL:—flat country:—square court:—stone:—Henry VIII.

GIFFORD'S-HALL:—flat country:—square court:—brick:—Henry VIII.

MORETON-HALL:—square court:—moated wood:—and plaster.

LONG-

* History of Whalley, p. 445, wherein is a general view of the house, engraved from a fine drawing by Turner. The façade of the tower-entrance, is ornamented with four tiers of columns, of as many different orders.

LONGLEAT :—in a valley :—two courts :—stone :—James I.

AUDLEY-END :—in a valley :—two courts :—stone :—James I.

LONGFORD-CASTLE :—on the banks of the river Avon :—one triangular court :—stone and flint :—Elizabeth.

CHARLTON-HOUSE :—in a flat park :—one court :—stone :—Elizabeth, &c.

WOLLATON-HALL :—on a hill :—centre occupied by hall :—stone :—Jas I.

WEST-STOW-HALL :—in flat country :—one court :—brick :—Henry VIII.

HOUSE AT ISLINGTON :—wood and plaster :—a town house.

HOLLAND-HOUSE :—brick :—forming three sides of a quadrangle :—Jas I.

COMPTON - WINYATE-HOUSE :—**NEW-HOUSE** :—**CREWE-HALL-STAIRCASE** :—

BORINGDON-HOUSE : stone :—**BROWSEHOLME-HALL** : stone :—James I.

OXNEAD-HALL :—brick, with terraces, fountains, &c.—Elizabeth.

TATTERSHALL-CASTLE :—brick :—one of the latest castles :—Hen. VII.

WINDSOR-CASTLE :—parts built by Henry VII. and Elizabeth.

Of these subjects I shall first describe the two houses, constructed of timber and plaster : and review the others in chronological order, as nearly as possible, according to their respective eras of erection.

MORETON-HALL, in *Cheshire*. The following account has been kindly communicated to this Work by J. H. MARKLAND, Esq. F. S. A.

MORETON-HALL, the property of the Rev. William Moreton Moreton, A. M. is situated in the parish of Astbury*, from the church of which it is distant about two miles. King, in his *Vale Royal*, gives the following account of this place, and of another Moreton, in the vicinity.

“ The water that afterwards obtaineth the name of the Whelock, makes its first passage near unto Moreton, wherein are two very fair demains, and the two houses of worthy gentlemen and esquires of most ancient continuance, the one of the same name of Moreton, and which, as I have heard, gave breeding to that famous

* The manor of Oddrode (in which Moreton stands) was formerly the joint property of the families of Moreton and Rodes, the latter of whom sold their moiety to Randle Wilbraham, Esq. barrister at law, whose descendants are now possessed of it.

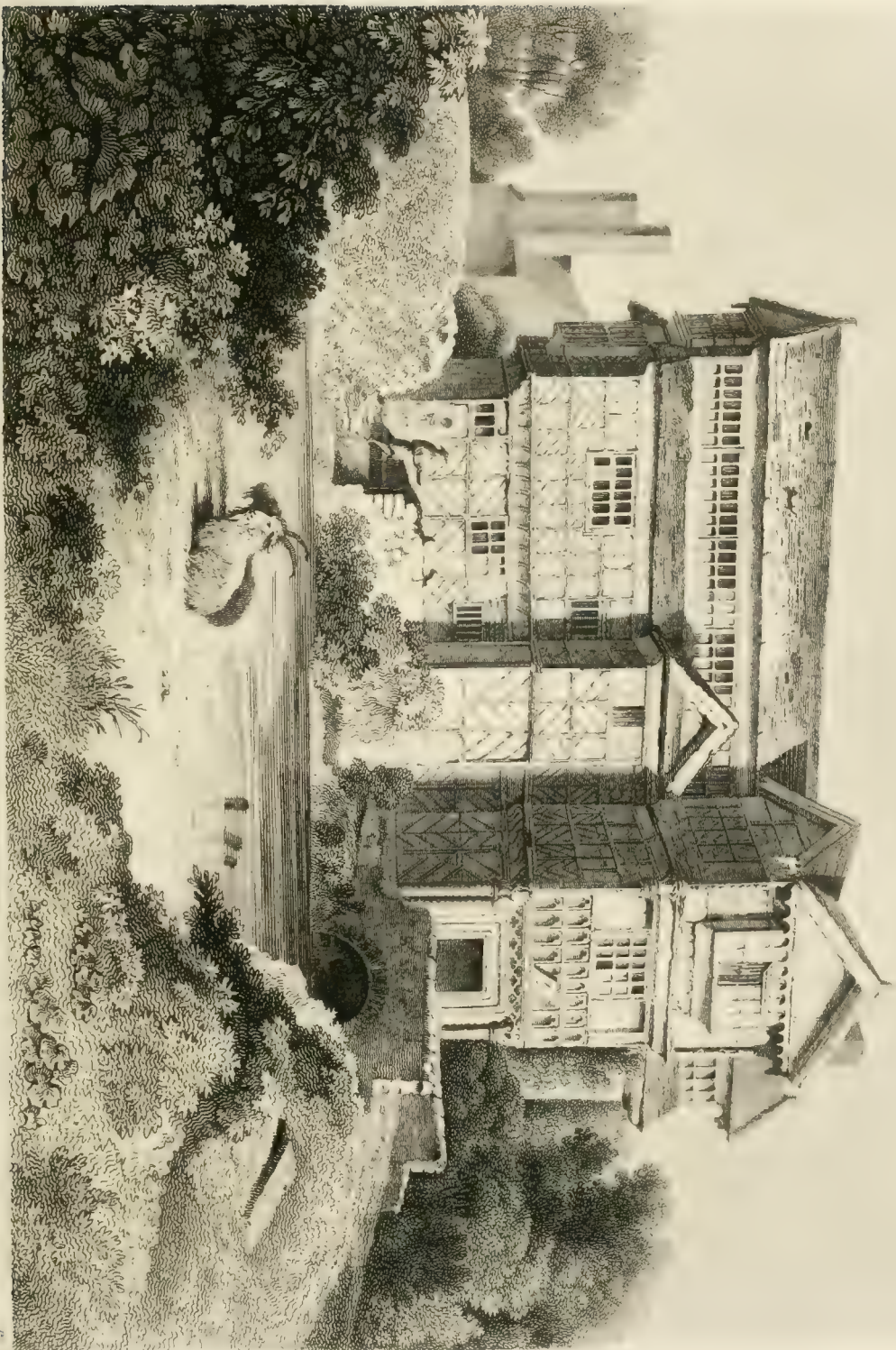


Fig. 1. A view of the building from the front, showing the main entrance and the chimney.

THE BUILDING

to the front of the building, showing the main entrance and the chimney.



MORETON HALL.

Cheshire.

OF 1864. HELM'S, Esq. who, as a tenant in Ireland & Epigraphical Drawings, manifest much landlark zeal & talent - this print is inscribed as a memorial of a long cherished friendship by J. Britten.

famous Bishop Moreton†, which in the time of Richard the Third, the usurper, contrived that project of the marriage of the two heirs of the houses of York and Lancaster, from whence proceeded the happiness that we enjoy at this day, though I know others derive his birth from another place. The other is of the Bellots, who, both in this county and Wales, have been, and are esquires of great worth. The owners now are William Moreton Esquire, and John Bellot Esquire.’

Although Moreton-Hall has hitherto apparently escaped the attention of the topographer, it presents many interesting and curious subjects for observation. The precise time of its erection cannot be easily ascertained, as the few dates that are discoverable about the building vary materially from each other; the earliest of them marks the year 1559. The house, which is large and venerable, is almost wholly composed of wood and plaster, and was formerly surrounded by a moat. At present, it encloses three sides of a spacious court, the south side of which has never been completed, or has been taken down.

A stone bridge crosses the moat, on the south side, and leads to a large covered gateway, projecting from nearly the centre of this front. In **PLATE I.** this is represented, and the peculiar disposition of the timber work, the size and shape of the windows, and the long range of glazed openings into the great gallery, are all delineated.

PLATE II. represents the entrance door-way to the great hall, and the kitchen gable, also the projecting windows of the first story, or floor, with the pillars, pilasters, and carved timber work: but, this view being more picturesque than architectural, serves rather to display general character than peculiar detail. However, the accuracy of the accompanying views renders a more particular description of the outside of the house almost unnecessary.

In the characteristics of its interior, Moreton very closely resembles many of those specimens of domestic architecture yet remaining in this country, which were erected principally during the reigns of Elizabeth and her successor, more
par-

† Alluding to Cardinal John Moreton or Morton, successively Bishop of Ely and Archbishop of Canterbury. An account of this prelate is given by Sir Thomas More, who was well qualified to appreciate his character, in the *Utopia*. Godwin and Fuller are both of opinion that he was a native of Dorsetshire, but vary as to the exact place of his birth, the former fixing it at Bere Regis, and the latter at St. Andrews Milborne. Others say that he was born at Moreton-Hall, and this is probable, as his family possessed it at the time of Edward I, A. D. 1278. The present possessor has a small deed of that date relating to the Moretons.

particularly in the disposition of the rooms. These strongly impress us with the idea that in the construction of their residences, our ancestors appear almost exclusively to have sacrificed domestic convenience and comfort to show and formal magnificence. The apartments most worthy of notice are—the hall—a large parlour (which may probably have been used as a private dining, or sitting room)—and the extensive gallery.

The *hall*, (34 by 21 feet) which faces the great entrance or gate-way, is an unequal square room lighted from the court by one long range or bay-window, over the outside of which is the following inscription, “**GOD IS AL IN AL THINGS—THIS WINDOW WHIRE MADE BY WILLIAM MORETON IN THE YEARE OF OVRE LORDE M. D. L. IX.**” The original ceiling of this room has been removed, as the existence of an upper apartment is very perceptible: it yet presents a few solitary reliques of old English hospitality in its immense fire-place and massy oaken tables: one of which is circular, and adapted to fit the bay window: but there are no remains of a wooden gallery or skreen; which were customary appendages to a room of this description.

The parlour, before alluded to, (22 by 15 feet, with a bay-window) which is large and handsome, likewise occupies part of the ground-floor, and is approached by a passage from the hall.—The ceiling, as well as the wainscoting, is of oak in pannels, a peculiarity observable in this room alone. Over the fire-place are casts in plaster of the arms of John of Gaunt; and in the windows, a few panes of painted glass display the arms of the families of Moreton and Brereton, with a rebus allusive to the name, *viz.* the letter **M** over a **Ton**, and likewise a red rose and crown, denoting the attachment of the family to the House of Lancaster.

The *gallery* is situated in the third or uppermost story of the south side of the house, and extends the whole length of that part of the building from east to west. The stairs leading to it wind round the trunk of an immense oak tree which is sunk into the ground. It is surrounded with windows, excepting at the centre of the south side, where a small room, called the gallery-chamber, projects from it over the gateway. The wainscoting (which resembles that in the large parlour before described) consists of small oaken pannels. The length of this room is 71 feet, the breadth 12 feet, and the centre or point of the ceiling rises to the height of 17 feet. It is, I believe, a matter of some conjecture to what purposes these very extensive apartments were generally devoted by our ancestors, and
the

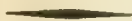




the present one plainly indicates that it could not with any degree of *convenience* be used either as a picture-gallery, or dancing-room.

At the east end of the house is a very small chapel, now wholly disused, which is approached through a room or anti-chapel, adjoining the court; a pointed arched window at the farthest end, and the only one, is nearly blocked up; and the sides, which were formerly ornamented with curious devices and scriptural texts in black letter, are almost defaced.

Moreton-Hall, at present occupied by a farmer, is in tolerably good preservation: it has occasionally been repaired by successive occupiers without much violence to its original appearance, and the present proprietor is laudably solicitous to preserve the pristine features of this venerable mansion."



AN OLD HOUSE at ISLINGTON, MIDDLESEX:—Though the size and style of this building are indicative of former consequence and grandeur; yet its specific name is unknown, and its history is involved in uncertainty. Various traditions prevail respecting the original occupiers, and place; but from this variation, they are all rendered suspicious*. The house is of that class described by Strutt in a preceding extract, and seems rather to have been a town, than a country mansion. It consists of three stories, the two uppermost of which project considerably above that at bottom, and each projection forms a bay-window, supported

* Some assert that it was either built by Sir Walter Raleigh, or frequented by him as a smoking tavern, where

—————" At his hours of leisure,
He'd puff his pipe, and take his pleasure."

Sir Walter is said to have resided at another old house in Islington, now called the Pied-Bull Inn, and frequenting this tavern, occasioned the landlord to affix to his house the sign of the *Queen's-Head*: by which it is still designated. In the thirtieth year of Queen Elizabeth's reign, Sir Walter obtained a patent "to make lycences for keeping of taverns and retailing of wyne throughout England." This house is also stated to have belonged to a family named *Fowler*: another tradition is, that it was a *lower lodge* appertaining to Canonbury, which was called the higher, and possessed by *Queen Elizabeth*. Some curious particulars relating to these subjects, are given by Mr. Moser, in the *European Magazine* for April, 1808.

Arch. Antiq. Pt. XVIII. Vol. II.

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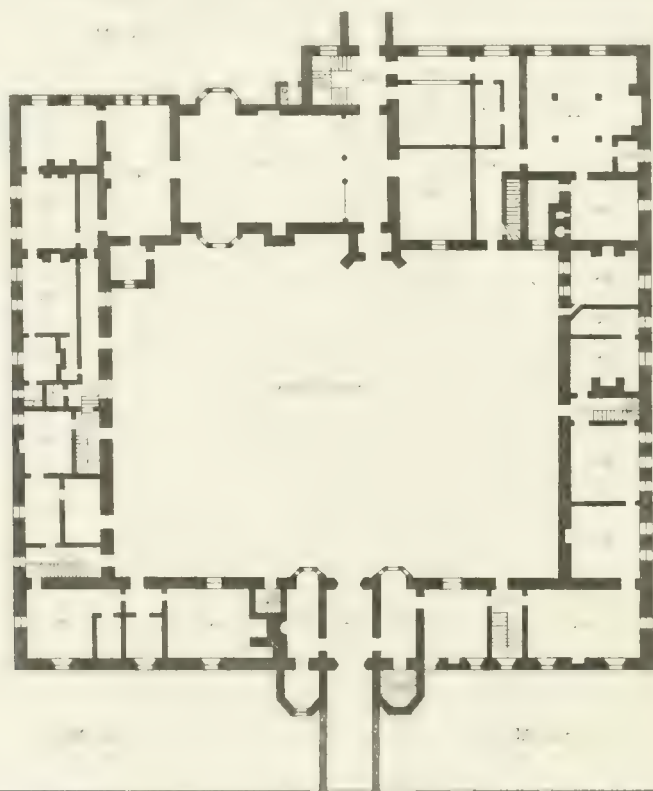
ported on brackets, and filled with glazed timber frames. There being no windows in the sides, we are induced to conclude that other houses were attached to it : and therefore formed part of a row. The old walls consist of large pieces of timber, disposed in perpendicular and horizontal directions, having the intermediate spaces filled with laths and plaster. Some of the interior decorations are coeval with the oldest parts, and display carved wainscot-work, stuccoed ceilings, &c. In the parlour, on the left-hand side of the entrance, is a curious *chimney-piece*, ornamented with caryatides, basso-relievos, and scrolls. These represent, in different compartments and figures, Venus, Bacchus, Plenty, and the story of Diana and Actæon. Attached to the ceiling, are the letters I M on a shield, also profile heads, in relief, of a man, and a queen, with figures of fish, &c. Numerous examples of *Timber Buildings* remain in different parts of England ; but of this class, the greater part are to be found in old cities and towns, where stone and brick were rare, or were not brought into general use. In Exeter, Salisbury, Bristol, Chester, Hereford, Coventry, Ipswich, Manchester, and several other towns, where modern improvements, and uniform rows of buildings, have not wholly superseded old plans, and old uncomfortableness, many of these houses are still preserved. Of insulated country mansions, the residences of gentlemen of fortune, very few are remaining in England. In Lancashire, and some of the northern counties, these edifices are however occasionally to be seen. Those of *Hulme-Hall**, and *Ancoates Hall*†, near Manchester, are of this character. A more perfect example, is that of *Peel-Hall* in the same county, belonging to three ladies named Kenyon. In this house are two curious carved chimney-pieces. Timber, with lath and plaster, and thatch for the roofs, constituted the chief materials in the domestic dwellings of the English, from an early period till nearly the close of the fourteenth and beginning of the fifteenth century, when *bricks* began to be used in the better sort of houses. The general adoption of these constitutes an important epoch in civil architecture, for though it is evident that the Romans exercised the art of making bricks and tiles, in Britain, yet it is generally allowed, that after their departure, the practice was nearly or wholly discontinued till the time already stated ‡.

In

* A view of this is published in the ninth volume of the *Beauties of England*.

† See a print of this building in Aikin's *History of Manchester*.

‡ See an essay on this subject, by Dean Lyttleton, in *Archæologia*, vol. i. p. 140 ; and another by Mr. Essex, in the fourth volume of the same valuable series of *Antiquarian papers*.





Engraved by J. Smith. From a drawing by J. Smith. Published by J. Smith, 1810.

DEBURCH KALL.

View from the North.

THE DEBURCH KALL, a large stone gatehouse, built by the DeBurch family, and is now a ruin. It is situated in the parish of St. Andrew, near the town of DeBurch.

J. Smith.

In this class of buildings, which immediately followed, and imitated the castles, we have several examples delineated in the present series. Of these, the earliest in point of time, is

OSBURGH-HALL, in the County of **NORFOLK**.—Conformably to the laws and customs of the times, the lord of this manor*, obtained a *licence*, or grant from king Edward IV, A. D. 1482, to erect a mansion on his estate, and establish a *market* in the contiguous village, or town. This document, replete with true law tautology, and ambiguity, specifies, that ‘ we have given licence to *Edmundus Bedingfeld* armig. at his pleasure, to build, construct, and make, with stone, lime, and sand, certain towers and walls in and about his manor aforesaid ;’ and to “ *batellare, kernellare, et machecollare*” the same towers, &c. The building surrounded a square area, or court, and was encompassed with a moat†. It was wholly constructed with brick, and some of the rooms were also roofed with the same material. Many alterations have been made since the first erection, the principal of which was the demolition of the south side of the quadrangle in the year 1778. The grand entrance *tower-gateway* is the most interesting feature, and this remains nearly in its original state. In the accompanying plate this is represented, in almost a front view : and the number of compartments in both towers, with the various apertures, and windows in each, also the two large square

* The *Bedingfeld* family was settled at a place of the same name in Suffolk, at, or soon after the Conquest, and obtained the estates, &c. at Osburgh, by the marriage of Sir Edmond Bedingfeld, with an heiress of the Juddenhams and De Weylands in the time of Henry V. Osburgh has belonged to the same family ever since, and is now the property of Sir Richard Bedingfeld, bart. ; to whom and his lady, the author is indebted for the chief information contained in this article.

† The annexed **GROUND-PLAN** displays the shape, and arrangement of the basement-floor, which formed a square of about 170 feet, in the extreme. The moat was crossed by a bridge, which was flanked by two towers, and the following apartments constituted the ground-story. No. 1. Arched gateway : 2 and 3, porters’-lodges : 4, laundry : 5, dairy : 6, wood-house : 7, wash-house : 8, aviary : 9, baths : 10, room for persons unwell : 11, dressing-room : 12, bed-chamber : 13, drawing-room : 14, dining-room : 15, hall : 16, china-room : 17, pantry : 18, closet : 19, passage : 20, staircases : 21, kitchen : 22, larder : 23, bake-house : 24, servants’-hall : 25, store-room : 26, housekeeper’s-room : 27, breakfast-room : 28, bed-chamber : 29, library. It will be observed that many of these apartments are of modern appropriation. The plan was drawn in 1774, and was communicated to the Author by the Rev. Mr. Homfray.

square windows in the centre, gateway-arch, parapets of bridge, battlements, and dressings are all carefully, and I believe, accurately displayed. The towers are eighty feet in height; their battlements are rather peculiar, and in the centre of the pediment, are the bases of two chimneys. Beneath the latter is an opening between an outer and inner wall, similarly formed to the castle machicolations. In the tower on the right-hand of the entrance is a spiral stair-case of brick, leading to the top of the building, and lighted by small quatrefoil apertures. The other tower is occupied by four rooms, three of which have coved brick roofs, with projecting ribs. Immediately over the arched entrance is a spacious handsome apartment, with one large window to the north, and two bay-windows to the south, looking into the court. The flooring is composed of small fine brick, and the walls are covered with curious ancient tapestry, representing several figures of kings, statesmen, ladies, &c. The costume appears to be about the age of Henry VII. and that monarch is said to have slept in this apartment, whence it is still called the King's-chamber. This tapestry is considered an *heirloom*, and is mentioned in many of the old family-wills. In a turret projecting from the east tower, is a curious *hiding-place*, or hollow space, in the wall, measuring about 6 feet long, by 5 feet wide, and 7 in height. The entrance to this dark, and secret recess, is through a small arched closet, wherein is a trap-door, concealed in the pavement. The door is formed of a wooden frame, inclosing bricks, and its centre is fixed on an iron axle; by a forcible pressure on one side, the other end rises, and thus the solitary den, or cell, is disclosed: but the door is so constructed and situated, that it would never be found by accident. "I apprehend," observes lady Bedingfeld, "this hiding-place to have been formed during the persecution of Catholic priests, as many such places of concealment are to be found in old Catholic mansions." A similar secret recess is said to have been discovered beneath a fire-place, in taking down the buildings on the southern side of the court.

ETON-COLLEGE, BUCKINGHAMSHIRE, appears to have been originally founded by King Henry the Sixth, of whose character, and monastic establishments we have already had occasion to speak in the account of King's-College, Cam-

Cambridge. By letters patent, dated at "Wyndesore, 12th Septemb. An. Regni 19th," A. D. 1440, this monarch appointed Robt. Kente, Wm. Lynde, and Wm. Waryn, to be overseers of "oon Rioll Colledge of our Lady of Eaton*."

In the following year the buildings were commenced; when Wm. Lynde was nominated *clerk* of the works, and John Hampton† *surveyor*. By Hampton's accounts, which began Monday, July 3, 1441, and end June 9, "Anno tertio edificationis," it appears that a great number of workmen were employed‡. In the first week there were 17 carpenters, 7 stone-masons, 15 sawyers, and 31 labourers; and in the second week there were 2 additional masons, and 25 more labourers. In the accounts of December, 35 *free-masons*, and 2 *row-masons* are specified, and their wages were, *per day*: for workmen 6*d.* and labourers 4*d.* The whole of the first year's accounts amounted to 6*l.* 7*l.* 8*l.* and 9*l.* *per week*. The second year's expences were 712*l.* 19*s.* 1*d.* for labour only; and for that with materials, M,CCCC,XLVIII. iiij*d.*|| But how great soever this sum may appear, considering the times, it is probable that much more was expended than is here accounted for, although in this second year there were no less than 457 ton of stone imported from Caen, in Normandy, to London. "To Andrew Ogard, knight, in full payment of 128*l.* 6*s.* 2*d.* for Caen stone." In "anno secundo edificationis," an indenture, dated 3d April, 20th Hen. VI. (1442), between Will. Lynde clerk of the works, on the one part, and Jno. Hill, Thomas Bridde, Jno. Carter, John Hook, and John Tytlie, (called at the top of the indenture *the quarrey men of Kent*) on the other part, whereby the latter bind themselves, under the penalty of 10*l.* that by Whitsuntyde next coming they make and bring at their own cost to Eton 416 foot of "*legement table* being full joints, at the least iiij. ynches or more, clene apparailled in the form that is called *casshe pece* according

* Many curious documents respecting Eton, and Windsor, are preserved among the valuable MS. stores in the British Museum: from which the particulars, here given, have been derived by the kindness of Henry Ellis, Esq. one of the librarians.

† In 1451, the House of Commons petitioned the King to remove John Hampton, with others, from his royal person. Guthrie's History of England, vol. ii. p. 607.

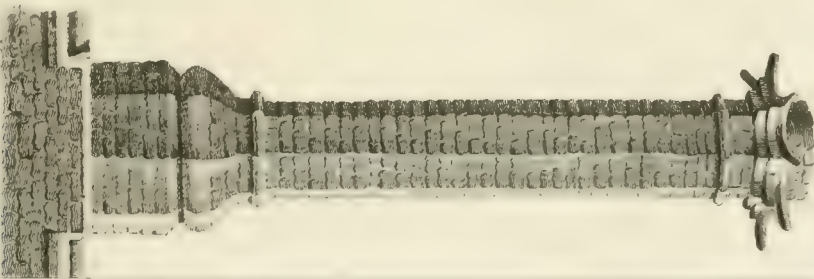
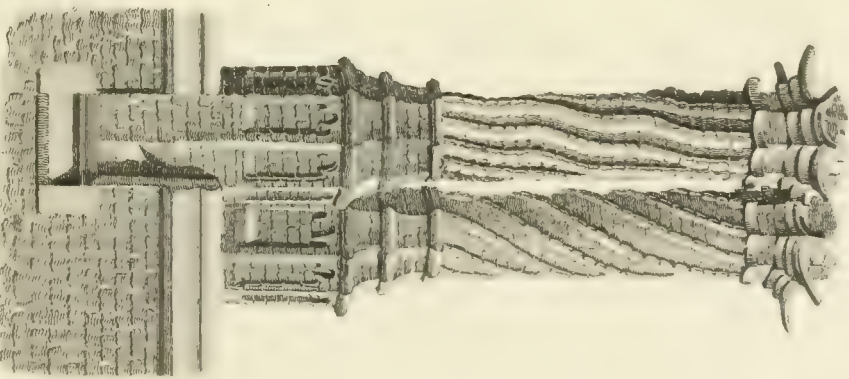
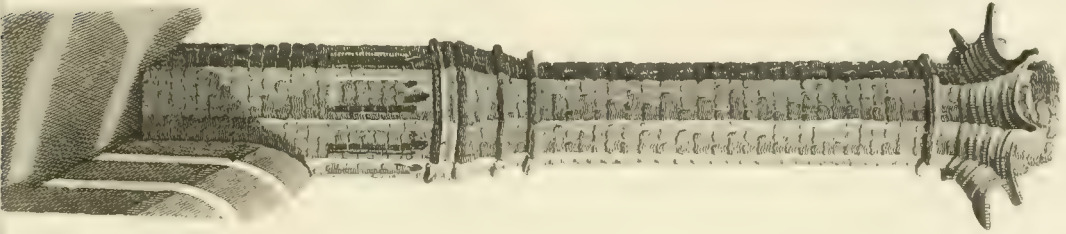
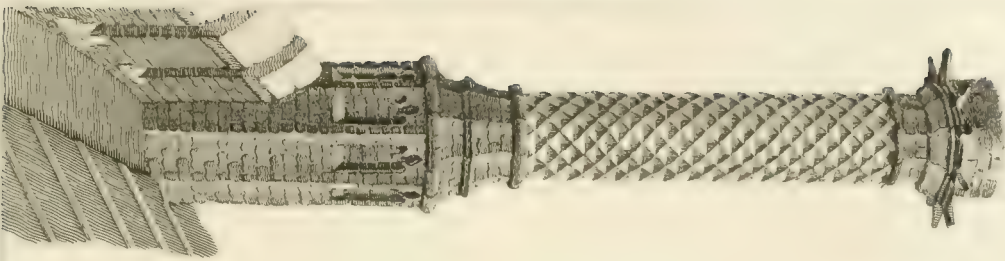
‡ It is presumed that the *chapel*, was the *first* part begun: and that most of these items apply to that portion of the building.

|| Wages of free-masons were 3*s.* *per week*, deducting for holy-days; carpenters and masons, 2*s.* 6*d.* when there was one or more holy-days. If none, 3*s.* Labourers were paid only for the days they worked. In Christmas week, a free-mason, 1*s.* 6*d.* one day, and labourer, half a day, 2*d.*

ing to a *mould* to them thereof deliver'd by the said Will^m." For every 104 feet of which, brought to Eton, they were to receive 33s. 4d. That by Midsummer they should "bring on to London 1024 feet of *tweyne legement tables* full joynts, of iiij. ynches or more; with poynts, after a mould delivered with xij. coynes, iiij. *skouchons anglers*, and viij. square anglers to the said first legement table," &c. In 1447, Henry VI. by letters patent, dated at Eton, 12 Mar. anno regni 26, confirmed to certain ffeoffes, whom he had nominated in former letters patent, (22^o regni), divers "castles, lordships, manors," &c. to the yearly value of 3395*l*. 11s. 7d. when discharged of all fees and annuities, for the building of his two royal colleges of King's and Eton. Of this sum, Eton was to receive for the edification and works yearly 1000*l*. from Michaelmas last to the end and term of 20 years fully complete. If in that term of years it was not finished, the said sum was to be continued onward: and if the other college in Cambridge should be first completed, then Eton should receive an additional 1000*l*. until the time the "edification of the same colledge bee fulli finished and perfourmed." The price of the Caen stone was 5s. 8d. *per* ton, at the quarry: 4s. more carriage to London, and thence to Eton 1s. 4d. making the full price 11s. *per* ton. The building appropriated to lodgings, &c. does not appear to have been commenced till the beginning of 1443: as the first payment for *bricks* was made, to Wm. Vesey, anno 21 Hen. VI. 4th Feb. The entry is "C. M. (100,000) brike at 10d. the M. laying, by comanmet of the Erle of Suff. xxvs." It further appears that in the course of 5 years, 1637 $\frac{1}{4}$ thousand bricks were brought to, and worked in the college. The brick-kiln was near Slough, in a field which was rented at 20s. *per* annum. This piece of ground now belongs to the college.

The chapel and college appear to have been unfinished in the time of Edward IV. as that monarch petitioned Pope Pius II. to remove the foundation and unite it to that at Windsor: on account of its incompleteness, and the great expence requisite to finish the same. Afterwards changing his mind, he petitioned Pope Paul II. (saying he had been deceived and misinformed) to dissolve the union, and permit him to complete the establishment at Eton. The Pope accordingly issued his commission, dated anno 6 pont. 1470:—to the Archbishop of Canterbury to act as he found it expedient. The members of both colleges were accordingly summoned together before him; but the matter was undecided till 1476, when the prelate gave judgment in behalf of Eton College, with an injunction

to



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From the Temple of Minerva at Athens, by the artist's own collection.

THE TEMPLE OF MINERVA AT ATHENS, by the artist's own collection.

Architectural.

to the members of Windsor, not to interfere with, or trouble their neighbours at Eton. The buildings, we may presume, were now continued : but were not completed till the 13th of Henry VIII. when the great **TOWER-GATEWAY**, called *Lupton's-Tower*, was finished. This is represented in the annexed plate : and the **CHIMNEYS** are delineated, on a large scale, in another print. The first foundation was for a provost, 10 priests, 4 clerks, 6 choristers, 25 poor grammar-scholars, and 25 poor men. This establishment has, however, been since altered.

The whole of the college buildings surround two courts, and consist of a chapel, provost's and master's apartments, school-room, library, lodgings, kitchens, and various other offices. In a subsequent part of this work it is proposed to give a view of the chapel, with other particulars relating to the materials, expences, &c. of this collegiate edifice.

NETHER-HALL, **Essex**, is a brick mansion, which partakes much of the castellated character : having originally a moat, surrounding the whole, with flanking towers, battlements, &c. It is situated in the parish of Roydon, about half a mile from the *Rye-House*, a place which has been rendered memorable in the annals of political intrigue, miscalled history, by a real, or pretended *plot*, that is said to have been concerted here. The era of building Nether-Hall, is not precisely ascertained, but from the materials, style of construction, and architectural ornaments, it is presumed to have been anterior to the time of Henry the Seventh : as the arrow-holes in the flanking towers, small windows, machicolations over the entrance, and groove for portcullis, are all indications of an age of warfare. The manor belonged to Waltham Abbey, in 1280, but was private property in 1401, when Thomas Orgar conveyed it to Nicholas Collern, and Thomas Prudence. It was afterwards possessed by the family of Colts, who resided here, and by one of whom, it is conjectured, that the mansion was built. In the adjoining church are some monuments to different persons of the family. The house was built entirely of brick, some of which is glazed, and disposed in diagonal lines. The chimney shafts were variously ornamented. The whole building surrounded a quadrangular court : but the greater part has been demolished, and the materials taken away.

EAST-

EAST-BASHAM or BARSHAM HALL, NORFOLK. As a fine specimen of ancient brick architecture, we have few superior to that now under consideration. In Blomefield's History of Norfolk, it is said to have been built by Sir William Farmor, or Fermor*, in the reign of King Henry the Eighth: but by the style of the arches, ornaments, arms, &c. still remaining in different parts of the mansion, I am induced to believe that the greater part was erected in the time of Henry VII. and that only the *gate-house* was raised during the reign of the eighth Henry. Not finding any historical records relating to this curious and interesting building, we can only point out the peculiarities of what remains. The accompanying prints represent two of its chief features: the *tower-entrance*, or porter's-lodge: and *entrance-porch*, with part of the south front, &c. In the latter, it will be perceived that the arched door-way, is more pointed than in the former: and immediately over the arch, are the fragments of Henry the Seventh's arms, with cognizance, &c. *viz.* griffin and greyhound: crown. The portcullis, and rose, appear in several different places, with the letters E R: and H R; also profile heads, in relief, apparently portraits of Henry VII. and his queen, are impressed on several bricks in this front. They are on shields, in pannels, and are profusely distributed about the building. Many other letters also appear, with much armorial insignia: but the group of ten chimneys, is perhaps, the most singular, and peculiar object in this view, or of any remaining part of the mansion. The whole group, as well as the chief part of the edifice consist of bricks, which are of a fine quality, and mostly impressed in figured moulds. All the chimneys are evidently made with bricks moulded to their various situations, forms, and ornaments. One of these chimney shafts communicated to the great hall fire-place; but it will be rather difficult to account for corresponding fire-places, and rooms to the other nine. The building extended as far to the right of the porch, as represented to the left. Directly facing this porch, on the opposite side of a quadrangular court, is the *lodge-gateway* represented in the other print: the inner façade of which, as well as exterior, are decorated with armorial, and other heraldic insignia. Immediately above the outer gateway are the battered remains of Henry the Eighth's arms, supporters, crest, &c. on the sides of which are two shields with the Farmor arms. These are again displayed, near the top of the building, and also with numerous quarterings

* From the *Farmors* this manor descended to the *Calthorpes* in the time of King Charles I. It is now possessed by Sir Jacob Henry Astley, Bart. of Melton Constable in Norfolk.



Engraved by J. Smith, from a drawing by J. G. Smith, and a plan by J. G. Smith, and a plan by J. G. Smith.

WEST GATE OF THE PALACE OF WESTMINSTER

1794

Engraved by J. Smith, from a drawing by J. G. Smith, and a plan by J. G. Smith, and a plan by J. G. Smith.



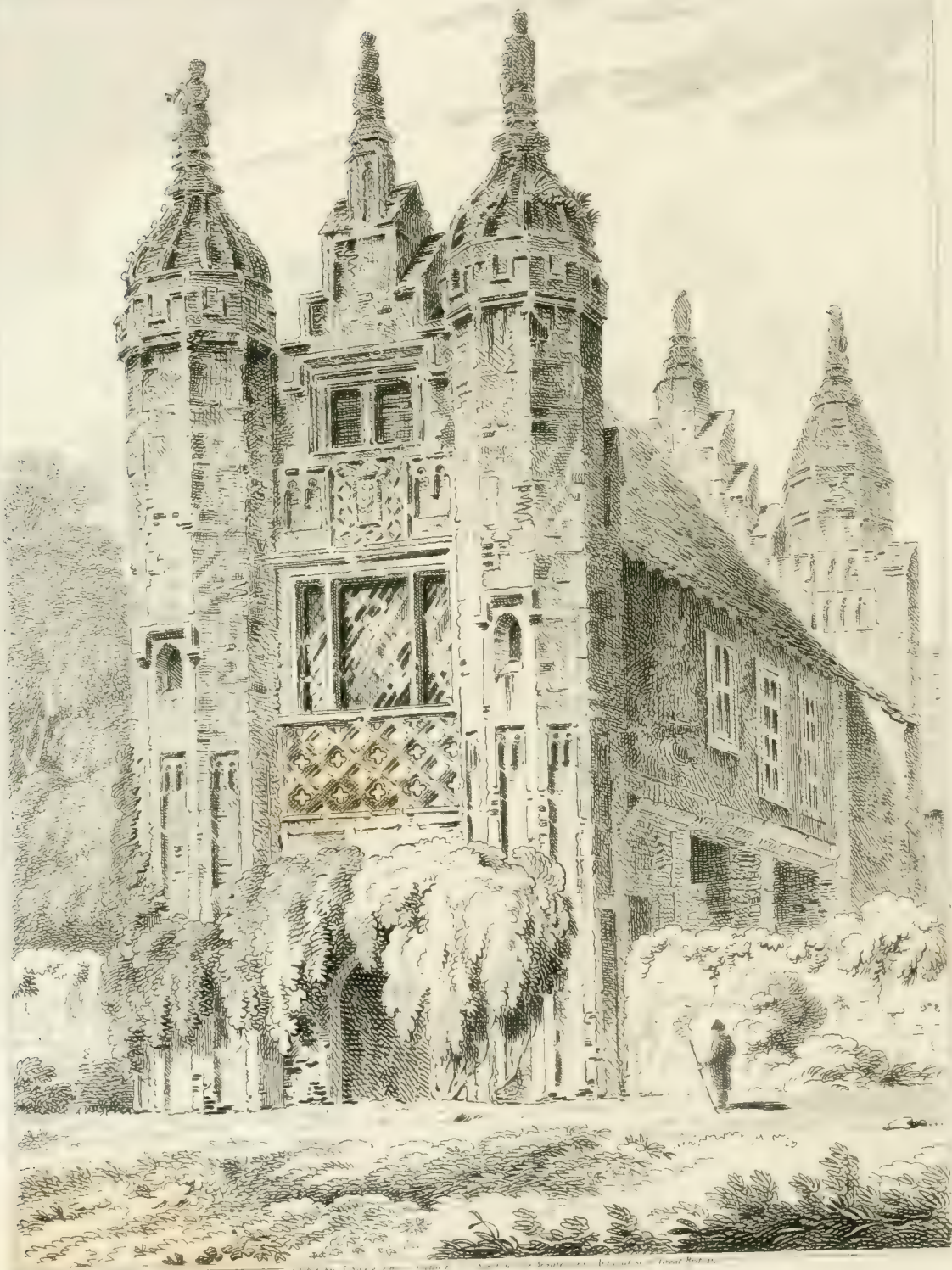
Plate X. The Castle of St. John, in the County of Devon, showing the interior of the gatehouse.

THE CASTLE OF ST. JOHN

Engraved by J. H. Sturt, from a drawing by J. H. Sturt.







WEST STOW HALL.
SOUTH SIDE.

terings on a large shield, over the arch within the gate. On each side of the entrance arch, are some fragments, in *brick*, of *statues*, which formerly stood on brackets, beneath canopies, and were intended to represent porters, or guards. In Blomefield's history, these are called "two wild men, or giants, as janitors, armed with clubs." By the same work we are informed that the date of 1538 was to be seen on a pane of stained glass. "In a window in this house were formerly the armorial pedigree and alliances of the family of Calthorpe, from the Conquest to the middle of the last century, contained in between 50 and 60 diamond-shaped panes of painted glass, neatly executed. They are now most of them entire, and are placed in a bow window in the library of John Fenn, Esq. of East-Dereham*."

Of this once splendid and much decorated mansion, the walls of the porter's-lodge, and some of the apartments on the northern side of the court only remain: these are now appropriated to a farm-house. A large barn, is constructed, with squared stones; nearly the whole of which are covered with various tracery, of different patterns; but it is difficult to say whether these constituted part of the house; or are fragments of the once magnificent, and noted priory, of Walsingham, in the vicinity.

WEST-STOW-HALL, in the parish of the same name, and hundred of Blackburn, SUFFOLK.—This spacious brick mansion formerly surrounded a quadrangular court; was moated, and adapted, by interior arrangement, to baronial festivities and customs. Its builder is not known; but by the armorial bearings on the porch, it is presumed to have been erected towards the end of Henry the Seventh's, or beginning of Henry the Eighth's reign. The arms are those of the Princess Mary†, daughter of Henry VII. who first married Lewis XII. King

* Gough's edition of Camden's *Britannia*, vol. ii. p. 112, edit. 1789.

† She was the third wife of the Duke of Suffolk, and died at *Westhorp*, in Suffolk, June 25, 1533. See Sandford's *Genealogical History*, ch. viii. The noble mansion at *Westhorp* has been demolished: and Martin, the historian of *Thetford*, laments the wanton destruction of it, in a pathetic manner. See Gough's *Camden*, vol. ii. p. 91, edit. 1789. As *West-Stow* is in the vicinity of the ducal mansion, it is not improbable that a relation, or person in the retinue, of the Duke was the builder of this hall.

King of France, and afterwards Charles Brandon, Duke of Suffolk. I do not find any other circumstance to shew the Duke's connection with this house. By a mural monument in the church, it appears that a family named *Crofts*, possessed the manor in the time of Edward III. It afterwards belonged to the abbots of Bury, and after the dissolution to the *Kitson's*, *Bacon's*, *Proger's*, and *Fowke's**: at present it belongs to the *Marquis Cornwallis*, who has a seat at Culford, near this place. West-Stow-Hall was formerly decorated with a large collection of armour. The building is now much reduced in size, and appropriated to a farm-house. In the annexed view, the embattled pediments, diamond-shaped tracery, and finial statues, are chiefly entitled to notice, as rather curious, and unusual peculiarities.



GIFFORD'S-HALL, in the parish of Stoke Juxta Neyland, and hundred of Baberg, SUFFOLK, is the property and seat of William Monnock, Esq. in whose ancestors the estate has been vested ever since the time of Henry the Sixth. It was then purchased by Philip Monnock, who, as appears by the family pedigree, had previously resided at Stoke, in the vicinity, in the church of which there are some ancient inscriptions relating to different persons of the family. The gateway, represented in the annexed print, is *said* to have been built, in the beginning of Henry the Eighth's reign, by Peter Gifford, Esq. who was a distant relation of Anne Bullen: but, though its style is of that era, and the mansion was probably then erected, yet it is not likely to have been raised by a Gifford, if the Monnocks then possessed it. The house surrounds a quadrangular court, to which the gateway, here shewn, is the entrance. The whole is built with brick, and the mouldings of the windows, doors, and various ornaments, are formed of the same material. A South-West view of this gateway was etched by Dr. Roberts, in 1779. Opposite this entrance, are some remains of an old chapel.

HENGRAVE-

* Sir Sydenham Fowke married an heiress of the Progers, and then made the hall at West-Stow his seat. His monument is in the parish church.



1852. South wall of Stifford's Hall. 1852. Entrance Gateway.

STIFFORD'S HALL.
(Entrance Gateway).
Suffolk.





HENCKRAVE HALL,
(View of the south or entrance compartment.)
Suffolk.

*To Sir THOMAS GAGE Bart. Proprietor of this Mansion and an Amateur of considerable taste the present plate is respectfully inscribed
 by his Obedt Servt. J. B.*

HENGRAVE-HALL, in the parish of Hengrave, and hundred of Thingoe, SUFFOLK, is another example of the fine old mansions, with which that county abounds. The date of this is certain, as the builder judiciously had the following inscription, in three compartments, cut in the stone on the outside of the curious oriel window: "OPUS HOC FIERI FECIT TOME KYTSON*. —IN DEV ET MON DROIT.—ANNO D'NI M,CCCCC, TRICESIMO OCTAVO."—This inscription runs round a fillet beneath the bow window, and the second division of it is under the royal arms.

The two annexed prints, with the ground-plan, will display the extent of the house, and the architectural character of the principal front of this unique example of ancient domestic architecture. Mr. Gough remarks that the whole is "built of brick and stone, and the gateway of such singular beauty, and in such high preservation, that perhaps a more elegant specimen of the architecture of that age, can scarcely be seen†." The *ground-plan*, here engraved, shews the disposition, arrangement, and number of rooms, as they appeared in 1775; since which time several alterations have been made, and some parts, at the north and N. E. angle taken away. By the following *list* of names, and purposes of the apartments, we may form an opinion of the domestic customs, and style of living of that class of society, which occupied, and occasionally filled one of these spacious mansions.

1, Still-room: 2, evidence-room: 3, common dining-room, (25 by 18 feet :)
4, stairs:

* This gentleman was afterwards created a knight, by the name of Sir Thomas Kitson.—He came from the obscure village of Yeallard in Lancashire, and having obtained immense wealth by commercial speculations, in the cloth business, he purchased the manor of Hengrave from the crown. He also possessed several other estates in Suffolk, in Devonshire, and Dorsetshire; with many houses in Milk-Street, Thames-Street, and Friday-Street, London. Sir Thomas served the office of sheriff of London, and was appointed, by the Duke of Norfolk, steward of the franchises of Bury St. Edmunds. A portrait of him is preserved at Hengrave. In the church is a fine marble *tomb*, to his memory, with effigies of himself and one of his wives: but, it is rather singular that in the inscription is a blank for the name and parentage of his first wife. Sir Thomas died Sept. 13, 1540, aged 55, and was succeeded by his son, Thomas, who dying in 1602, the estate devolved, by marriage, to Thomas, Lord Darcie of Chick. His second daughter married Sir John Gage, and thereby conveyed Hengrave to a new family, in whom it has been ever since vested, and is now the property of Sir *Thomas Gage, Bart.* Though this interesting old mansion, has been much neglected, yet, in the present proprietor, it is expected, to be reinstated as a comfortable dwelling, and its ancient features carefully preserved.

† Additions to the Britannia, vol. ii. p. 82, edit. 1789.

4, stairs: 5, entrance porch, or vestibule, with porter's lobby, and stairs to the right: 6, servants' waiting-room: 7, china-room: 8, chapel: 9, drawing-room: 10 and 11, bed-rooms: 12, great stairs: 13, passage: 14, water-closet: 15, wardrobe: 16, dressing-room: 17, bed-room, (20 by 18 feet:) 18, breakfast-room: 19, hall, (37 by 25 feet 6 inches:) 20, back-stairs: 21, passage to garden: 22, house-keeper's-room: 23, servants'-hall, over raised cellars: 24, pantry: 25, servants'-room: 26, passage, (64 by 8 feet:) 27, summer dining-room: 28, small study: 29, bed-room: [30, tower-passage: 31, tower: 32, store-room: 33, passage: 34, store-room: 35, scullery: 36, wash-house: 37, passage: 38, dairy: 39, bake-house: 40, kitchen: 41, larder, &c.:] 42, court: 43, gallery, or cloister, inclosed. The apartments from No. 30 to 41, were ordered to be "annulled"—or taken down, when this plan was made in 1775. The windows, opening from the gallery to the court, formerly contained a quantity of stained glass: and the *bay-window*, in the hall, still retains some fine specimens, charged with various armorial bearings. This window is also very splendid for its glazing, mullions, fan-tracery, pendant and spandrels; all of which nearly resemble many parts of that very florid example of Henry the Seventh's chapel. In the *two plates*, representing the central compartment, of the south front, and the perspective view, are displayed the whole range of the entrance façade; the eastern side, or right hand of which has been altered; but in the part westward of the entrance, the original windows and projection appear to be preserved. The form of the *turrets* with the two small *turretted columns* at the door, bear a peculiar resemblance to the moresque minarets and cupolas in some of the Indian buildings: but in these the foliated crockets, and bold finials, are decorative additions which, I believe, the Moorish architects did not adopt in their edifices.

COMPTON-WINYATE, or, as called by Camden, COMPTON-IN-THE HOLE, WARWICKSHIRE, has both these additions to distinguish it from other Comptons in the same county. The house was built by Sir William Compton, who was keeper of Fulbroke Castle, which being demolished, many of the materials were appropriated to this new building. About the eleventh of Henry VIII. he



he also obtained a licence from that monarch to impark certain grounds “there inclosed,” with about “2000 additional acres of land and wood lying in Compton-Superior, and Compton-Inferior, for the use of himself and his heirs for ever.”* The house then built, was a spacious irregular edifice, surrounding a court, and environed by a moat. Of the latter some traces still remain: and three large fish-ponds† are continued appendages to the whole baronial mansion. Over the arch of the entrance porch, seen in the annexed print, are the royal arms of England, beneath a crown; supported by a greyhound and griffin, and on each side is a rose and crown, in panels. The chimney shafts are variously ornamented, and some of the gables are constructed with carved timber, plaster, &c. In the chapel window is the fine painted glass, which Dugdale describes. The house and estate belong to the Earl of Northampton, but is not inhabited by the family.—The old furniture, &c. belonging to this house was sold by auction in the late Earl’s time. Among this was a curiously carved and gilt bedstead, in which it is said that Henry the Eighth reposed, when on a visit to his old playmate, and “boon companion,” at Compton.

OXNEAD-

* Dugdale’s *Antiquities of Warwickshire*, p. 428. See also Thomas’s edition, p. 548. in each of which are particular accounts of the Compton family. The learned and discriminating author of the “*Biographical Peerage*,” in which work *Genealogical Biography* is rendered interesting, says that “The Comptons took their name from the lordship of Compton in Warwickshire, in the reign of Henry II.—The first who seems to have emerged into public life, was *William Compton*, who being only eleven years old at his father’s death, and in ward to Henry VII, was placed as page, or companion to Prince Henry, with whom he became a great favourite, and companion of his sports in chivalry. This Prince, when he succeeded to the throne, granted him an augmentation to his arms, not indeed with all the ingenious complexity of a modern garter, for it was only a simple lion, but sufficient to gratify his unsophisticated ambition in those days. In 5 Henry VIII. he led the rear-guard of the King’s army at Therouenne, and was knighted for his gallantry at the battle of Spurs.” He died aged 47, June 30, 20th Henry VIII. possessed of a vast estate.

Compton-house was garrisoned by the Parliamentary forces in 1646, when the church and monument of Sir Wm. Compton were demolished. In the chapel of Baliol College, Oxford, are “*Portraits* of him, his lady, and three children,” a print of which, by Hollar, is given in Dugdale’s very interesting volume. Beneath the figures is this inscription, “*Willielmus Compton Miles, cum piâ consorte suâ, hanc fenestram vitrari fecit A° D’ni 1530.*”

† Though the Moats served as store-ponds for fish, and, from their extent, were calculated to hold, and supply a great many: yet it was always customary to have large pools, or ponds in the vicinity of mansions, abbeys, &c. for the breeding and preserving of fish. These, formerly, constituted an essential article of food, and when the Catholic religion, and institutions were prevalent, they were required in great abundance. In the early “household-books,” and “Diatorie,” bills of fare, a great variety of fish, and the times of their being in season, are specified.

OXNEAD-HALL, in the parish of Oxnead, and hundred of South Erpingham, NORFOLK. The following letter addressed to the Author by a very valuable correspondent, on the subject of ancient English Architecture, will afford the necessary illustrative particulars to the accompanying print.

Dear Sir,

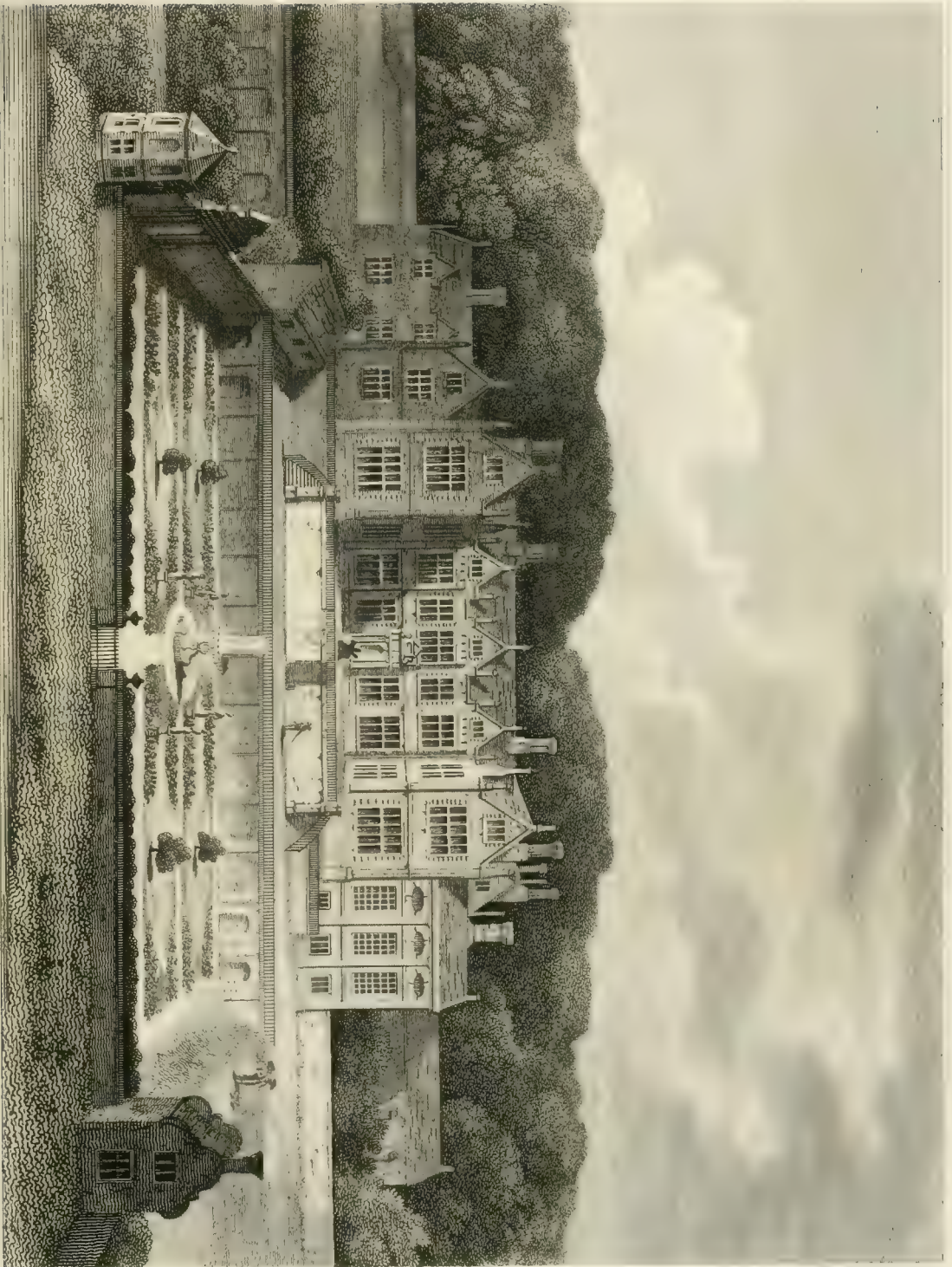
As you are collecting specimens of old domestic buildings, I send you a drawing of OXNEAD-HALL, the seat of the Pastons. An account of this family may be found in Blomefield's History of Norfolk, and in Fenn's "Original Letters." Oxnead-Hall was built in the reign of Queen Elizabeth, by Clement Paston, the fourth son of Sir William Paston, knight. It afterwards became the constant seat and residence of his family. Upon carefully tracing out the foundation some years ago, and collecting various information from the old inhabitants, who are now no longer living, I have attempted, in this view, to restore Oxnead-Hall to its *original state*. The plan and general design of the building was very much like that of Irmingham-Hall near Saxthorpe, in Norfolk; but in the present example, there were no pediments over the windows.

Oxnead-Hall, with the two terraces, must have had a very magnificent appearance: the principal front, shewn in the sketch, faces the south, whilst the buildings on the western side contain offices. The centre is appropriated to the hall and chapel, and in the eastern side is a ball-room, gallery, and apartments for the family. At the end, was a lofty building with sash windows, called the banqueting-room, which was built by the first Earl of Yarmouth to receive King Charles II. and his attendants, who visited Oxnead, in 1676. This room had an open gallery, and was lighted by small oval windows. The fountain and statues which stood in the platform, are still to be seen in Blickling-Park, near Aylsham. This platform was ornamented by flower-beds, &c. On the west side were espalliers of fruit-trees. Behind the old hall and church were very extensive woods with a magnificent avenue, facing the centre of the house. Some of the old inhabitants say, that under the banqueting-room was a vaulted apartment which they called the *frisketting* rooms, probably from the Italian "*frescati*," a cool grotto.

I have the honour to be, &c.

JOHN ADEY REPTON.

BLICKLING-



Engraved by John Smith from a drawing by John May, begun 1847, for the Bicentennial Congress of Great Britain

OXFORD FLAT, Virginia.

London: Published by W. & A. G. Smith, 1847, in the Bicentennial Congress of Great Britain



View of the Interior of the Cathedral of St. Peter and St. Paul, Rome, from the Piazza del Popolo.

1840.

11.

BLICKLING-HALL, in the parish of Blickling, and hundred of South Erpingham, **NORFOLK**, is the property and seat of the honourable William Asheton Harbord, M. P. This house is a spacious brick mansion: and as to external appearance, and accompaniments, is still preserved in its original character. “The inclosed view of Blickling,” says Mr. J. A. Repton, “serves as another specimen of the ancient style of architecture, &c. of which very few instances are now to be seen in the kingdom. This sketch, with that of Oxnead-Hall, although they may not perhaps be considered as picturesque views, will serve to give some idea of the grandeur, and regularity of the buildings of former days.

The house was erected in the reign of King James I. but not completed until the beginning of that of Charles I. The buildings on each side, consisting of offices and stables, were erected a few years afterwards. The centre turret (although not correct with the style of the architecture of the mansion) gives great importance to the whole building.”

J. A. R.



WINDSOR-CASTLE, **BERKSHIRE**, the principal seat and residence of his present Majesty, has continued to belong to the crown, and been very generally occupied by the English monarchs, from the time of William the Conqueror; who, according to Holinshed, first built it, and kept his Whitsuntide here in 1071. The Conqueror, however, is said to have intended this fortress, rather as a military post, than place of residence: but King Henry I. having enlarged it “with many fair buildings,” settled his court here. It would be difficult, if not impossible, to trace the regular history of this, now very extensive building, and shew when its many, and different alterations and additions have been made. An irregular but connected series of buildings, completely encompass, and partly occupy two large courts, or wards, having a grand keep-tower, on a lofty mount, between them. The lower court is occupied by St. George’s Chapel*, the deanery, and canons buildings, poor knights houses, seven towers of different sizes and shapes, with other subordinate buildings. Round the upper court are numerous

* In the next, or third volume of this work, will be given an history and description, with plan, views, and architectural details of St. George’s Chapel.

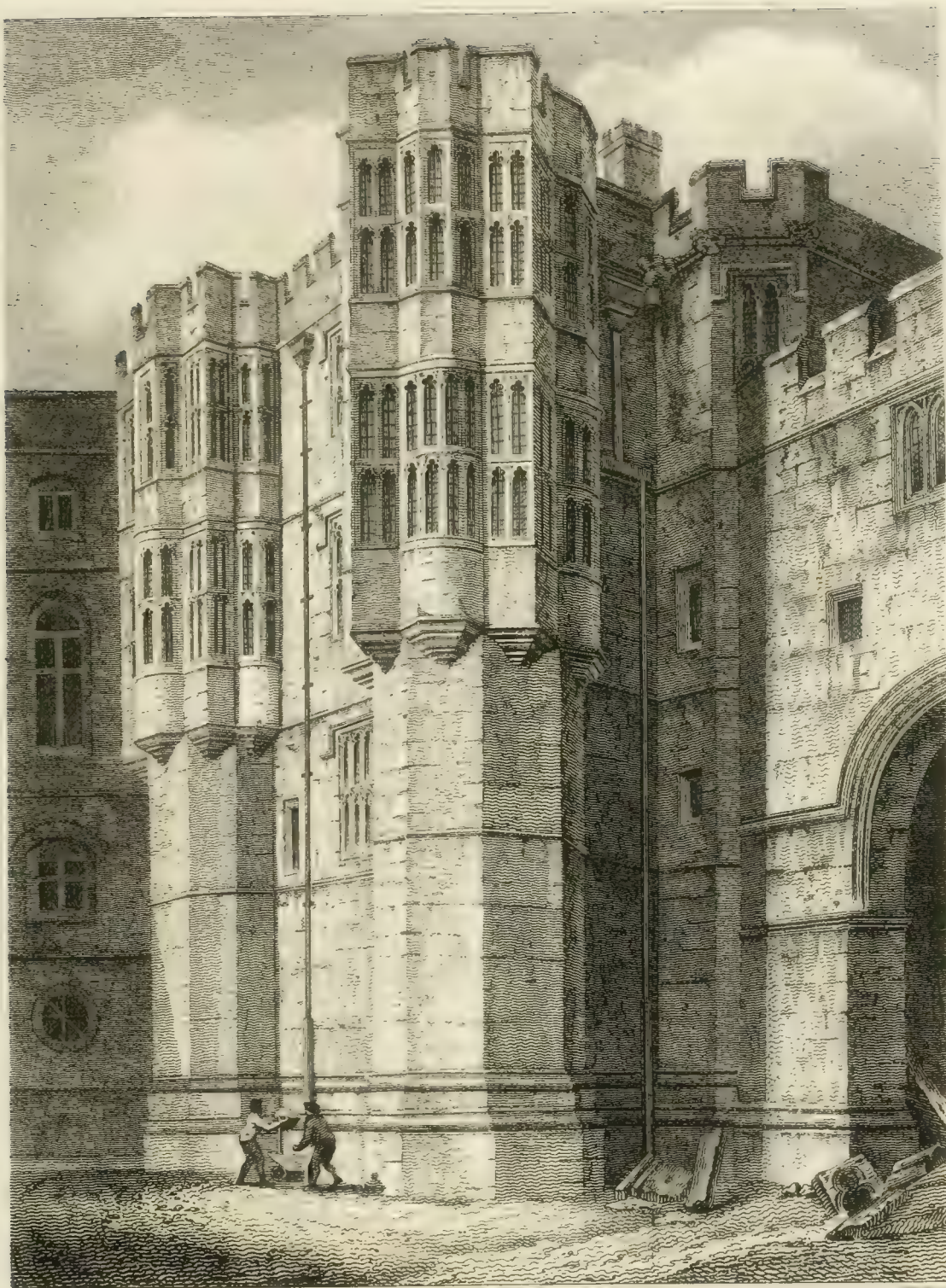
numerous apartments appropriated to the royal family, and to their necessary retinue. The circumference of the whole castle is 4180 feet: nearly one mile. It is 1480 feet in length, from east to west: and its superficial area, within the walls is 12 acres, 2 roods, and 30 poles*. On the north-west side of the upper court, connected with a part, called the Star-Building, (erected by Charles I.) are some apartments, which were built by King Henry the Seventh, and Queen Elizabeth. Exterior views of these are displayed in the accompanying plates; also three chimney-pieces belonging to the same. **PLATE II.** is a perspective view of the southern side, or inner front of the additions made by Henry VII. and Queen Elizabeth, by which, the style that prevailed in each reign, is displayed. In this view, and **PLATE I.** the capricious irregularity of outline, which has already been delineated in the ground-plan of Henry's Chapel, is manifested in various angles, and curves. The heads of each opening in the windows, are enriched with cinque-foil mouldings, rosettes, &c. and in several places the roses, portcullis, and armorial supporters are pompously displayed. It will be perceived that in *Plate II.* the battlements, tops and forms of the windows, and string-course mouldings, vary in the two different parts: and in *Plate I.* are shewn some of the windows belonging to the Star-Building, of the style of Charles the First's reign.

In an apartment of Henry's building was the *chimney-piece*, marked No. 2, in the annexed print; the panelling, tracery, and columns of which, exactly correspond with parts of the chapel at Westminster. The other *chimney-piece* No. I. with the appropriate poker and tongs, is in a room at the east end of St. George's-Hall, called the Prince's Presence-Chamber. This is presumed to be about the age of Henry VIII..

The *chimney-piece*, represented in the title-page to this volume, is in the apartment called Queen Elizabeth's Gallery, and the following inscription, on shields, extending along the top of the frieze, shews the time of its erection. "ÆTA: TIS: —SO:—REG:—NI:—25, ER: A^o: D^o:—1000:—500: 83." The ceiling of this room is nearly covered with ornamental tracery, with figures of the harp, rose, crown, &c. part of which is shewn at the top of the annexed print.

In the present example of architectural design, and sculptural execution, we recognize that fantastic decoration, ostentatious parade of profuse ornament,
and

* From Batty Langley's plan. The same artist published, in 1743, "pursuant to 8 George II." four geometrical elevations of the east, west, north, and south fronts of the castle buildings.

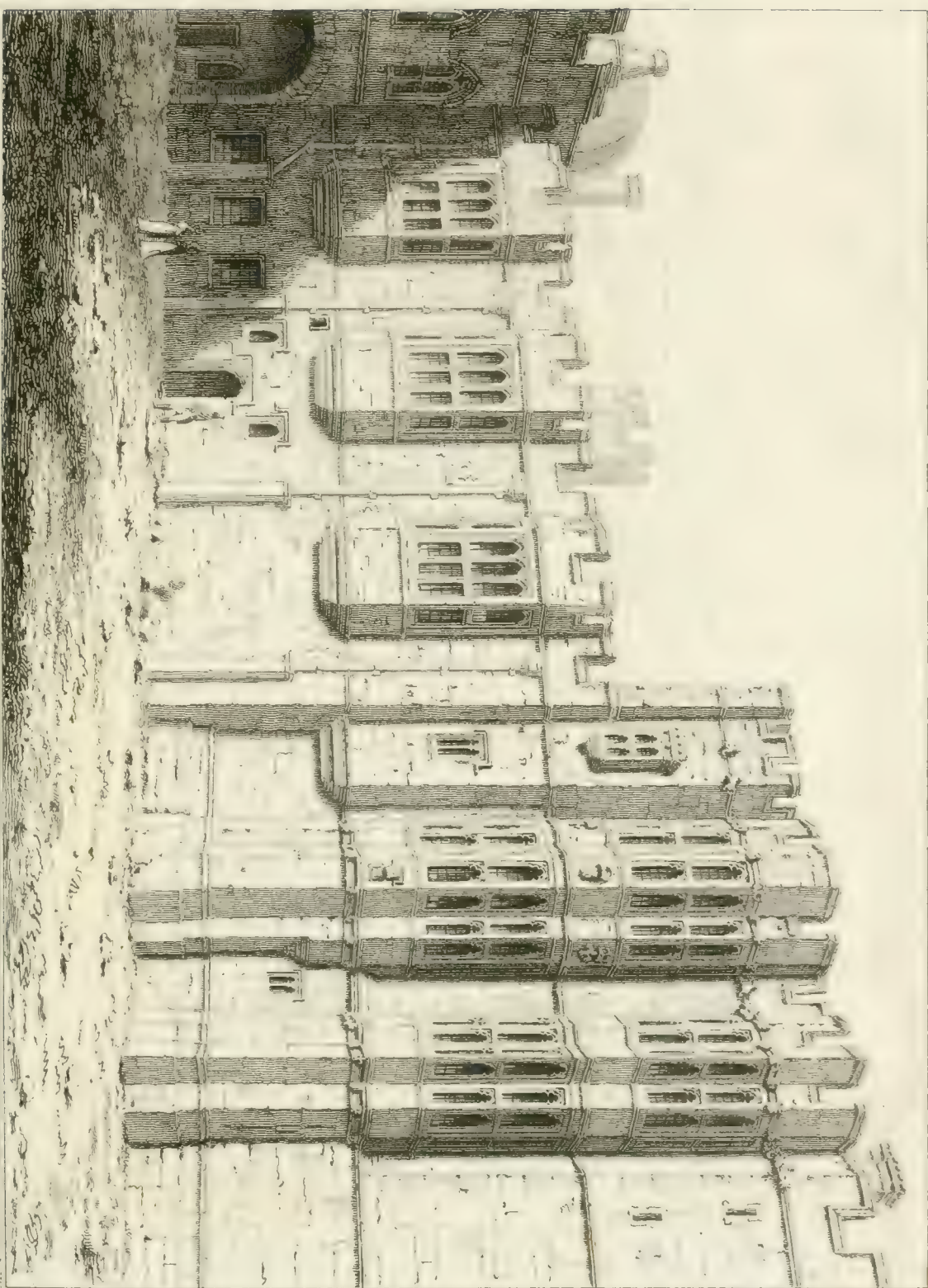


Engraved by John Smith from a drawing by J. Mackenzie for the Architectural Repository of Great Britain

WINDSOR CASTLE Berkshire

View of a part built by Henry the Second

From the Architectural Repository of Great Britain

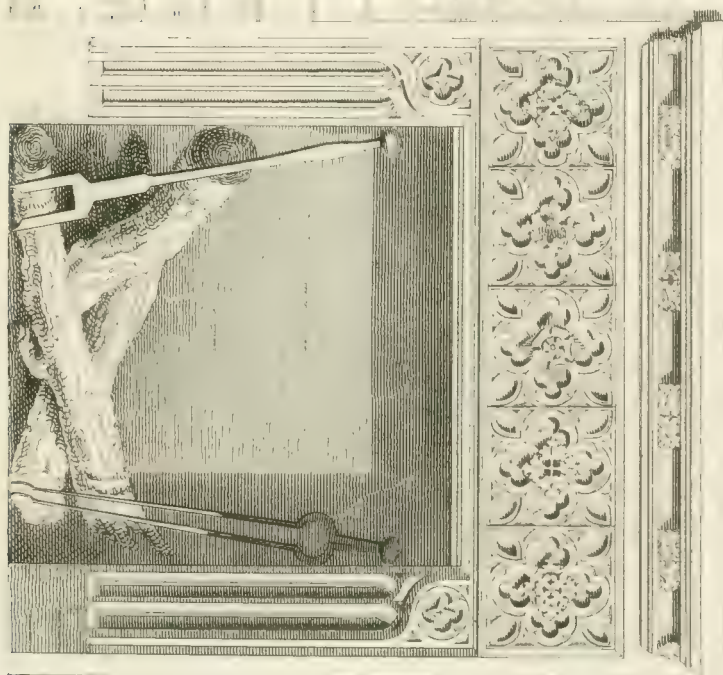


Front of the new Theatre, designed by J. Mackenzie, architect, Edinburgh, 1821.

1821. 1821. 1821. 1821.

1821. 1821.

1821. 1821. 1821. 1821.





Engraving of the University of Cambridge, showing the main building and the surrounding grounds.

W. & A. G. & Co. London.

W. & A. G. & Co. London. Engraving of the University of Cambridge, showing the main building and the surrounding grounds.

and affectation of elegance, which were so peculiarly the characteristics of the haughty and vain Queen, in the adornment of her person, and in all her public and private pursuits. As the peculiar manners, and taste of a popular monarch, always produce a powerful effect in regulating those of the higher class of society, so we shall find that the chief novelties in domestic architecture, sculpture, and the inferior kinds of mechanical arts, have commonly their origin at court, and are thence progressively disseminated through the country. Hence we shall find that the profusion of extraneous, and puerile ornament, which is displayed in the chimney-piece, here represented, will be found to pervade nearly all the mansion-houses, and public buildings that were, in that age, erected in different parts of the kingdom. The shell-roofed niche, grotesque pilasters, with caryatides, &c. columns having the lower parts covered with carved foliage, and upper parts fluted; with a jumbled mixture of cherubim, birds' and lions' heads, armorial bearings, mythological hieroglyphics, &c. composed the heterogeneous designs for the chimney-pieces, fronts of houses, tombs, and various other objects of composition which were prevalent during the long reign of Elizabeth, and which continued, with very little variation, through that of the following monarch.



NEW-HOUSE, near Coventry, **WARWICKSHIRE**, was built by John Hales, Esq. in 1586, in a park, which had been inclosed by the monks of Coventry, under a licence obtained from King Edward the Third. The house and estate were sold by the heir of the builder, and after being possessed by several proprietors, the former was taken down in 1778, and the materials disposed of. Another "New-House," however, has been erected on the site, and is the property and residence of — Smith, Esq.



TATTERSHALL-CASTLE, in the parish of Tattershall, and wapentake of Gartree, **LINCOLNSHIRE**. The annexed view, represents the great tower, or keep of that once famous, and magnificent fortress. This part was built by Lord-treasurer Cromwell, some time about the year 1455: but it has since undergone some alterations and embellishments. The brick-work is particularly fine: the floors

of

of the passages are formed with mortar, and roofed with arched bricks, having groins, bosses, &c. Two large arched fire-places on the ground and first floors, are decorated with tracery, panels, and armorial bearings.

As it is proposed to give some additional plates of this very fine building in a subsequent part of the present work, I shall then enter more fully into its history, and architectural peculiarities. In the mean time the reader is referred to Gough's *Camden*, vol. ii. and to his more splendid work, on *The Sepulchral Monuments of Great Britain*.



HOLLAND-HOUSE, in the parish of *Kensington*, near London, the seat and property of Lord Holland, derives its present name from Henry Rich, Earl of Holland, whose father-in-law, Sir Walter Cope, built it in the year 1607. It was completed, and materially decorated by that Earl, who is said to have employed for the purpose the most eminent artists in their respective departments. The stone piers, at the entrance, (one of which is partly shewn in the annexed print,) were designed by Inigo Jones, and executed by Nicholas Stone; and some of the interior ornaments are the productions of Francis Cleyn. "There is still extant a beautiful chamber adorned by him at Holland-House, with a ceiling in grotesque, and small compartments on the chimneys, in the style, and not unworthy of Parmegiano. Two chairs carved and gilt, with large shells for backs, belonging to the same room, were undoubtedly from his designs, and are evidences of his taste*."

This house is built of brick, with dressings and decorations in stone, stucco, and wood. From the principal part of the mansion, diverge, at right angles, two wings, consisting of offices, &c. and a piazza is attached to, and projects from three sides. The other side of the court, or area before the house is bounded by a stone palisade.

Among the distinguished characters who have possessed Holland-House may be named the Earl of Holland, who was twice made a prisoner in his own habitation; first by King Charles I. for challenging Lord Weston; and afterwards by command of the Parliament, for having endeavoured to restore the monarch
in

* Walpole's *Anecdotes*, &c. In his *Works*, vol. iii. p. 252, 4to. is a portrait, with an account of Cleyn: and in the same volume are some biographical particulars of Nicholas Stone.



Engraved by Thomas Agnew & Sons, London. From a drawing by J. G. Smith, Esq., F.R.S., and J. G. Smith, Esq., F.R.S.

MALVERN TOWERS.

By WILLIAM BRIND, Esq., F.R.S.

Printed by J. G. Smith, Esq., F.R.S., and J. G. Smith, Esq., F.R.S.



THE GREAT HALL OF THE UNIVERSITY OF OXFORD

THE GREAT HALL OF THE UNIVERSITY OF OXFORD

THE GREAT HALL OF THE UNIVERSITY OF OXFORD



in August 1648. During this period of domestic anarchy, Holland-House was a place of frequent meetings for the disaffected members of parliament; with whom the noble possessor occasionally coincided; but at other times opposed; for he was an active, but wavering politician. As a just reward for his faithless conduct, he was beheaded by order of the high court of justice in March 1649*, Soon afterwards General Lambert fixed his head-quarters here. The house, &c. was however restored to Lady Holland, and during the close of the London theatres by the Puritans, several plays were performed in this mansion†. In the year 1716, Addison became possessed of it by marriage, and died here in June 1719. In a long gallery, which occupies the whole length of the west wing, (about 118 feet) are several portraits of the Lenox, Digby, and Fox families. Among these is a picture of a family group by Sir Joshua Reynolds, representing Henry, Lord Holland, Charles James Fox, when a boy, Lady Susan Strangeways, and Lady Mary Lenox‡.

LONGFORD-CASTLE, near Salisbury, in the county of WILTS, is the seat and property of the *Earl of Radnor*. This, perhaps, may be considered as one of the most singular, and whimsical buildings of a capricious age. With some variations in elevation, and arrangement of rooms, almost all the mansions erected during the reign of Elizabeth, were of a square form, and surrounded a court: but the architect of Longford-Castle§ was emulous of novelty, and seemed resolved to make his building new in plan, if not in its subordinate parts. He therefore designed a triangular form, [see the plate of GROUND-PLAN] with a large circular tower at each extreme angle, and a small stair-case tower, at each
of

* See Clarendon's History of the Rebellion, 8vo. vol. iii. p. 174—271.

† See Dodsley's Old Plays, vol. xii. p. 345, &c.

‡ In Lysons's Environs of London, vol. iii. are some additional particulars respecting Holland-house: also two views of the building. In justice to this useful work, and to myself, I deem it necessary to remark that the preceding account is chiefly derived from it: because I solicited in vain, to be favoured with a view of the house.

§ This house is alluded to, under the name of 'Amphiolus's Castle,' in Sir Philip Sydney's Arcadia.

of the three inner corners. In the centre was an open court, and at the north-western, or entrance front, was a recessed vestibule or piazza, and a large hall. This façade was profusely adorned with caryatides, rustic pilasters, with balustrades, &c. and had a gallery, or portico in the first story. The whole of it was faced with fine stone, but the towers, garden front, and interior walls were built with squared stones, and flints, uniformly and substantially united, and disposed with great precision. The exterior summits of the towers, were surmounted with a small spiral shaft, and tubular column, alternately; the latter serving for chimney-flues, and the former meant to imitate spurs. The building was formerly surrounded by a moat, having the river Avon, which is here a rapid stream, on the eastern side.

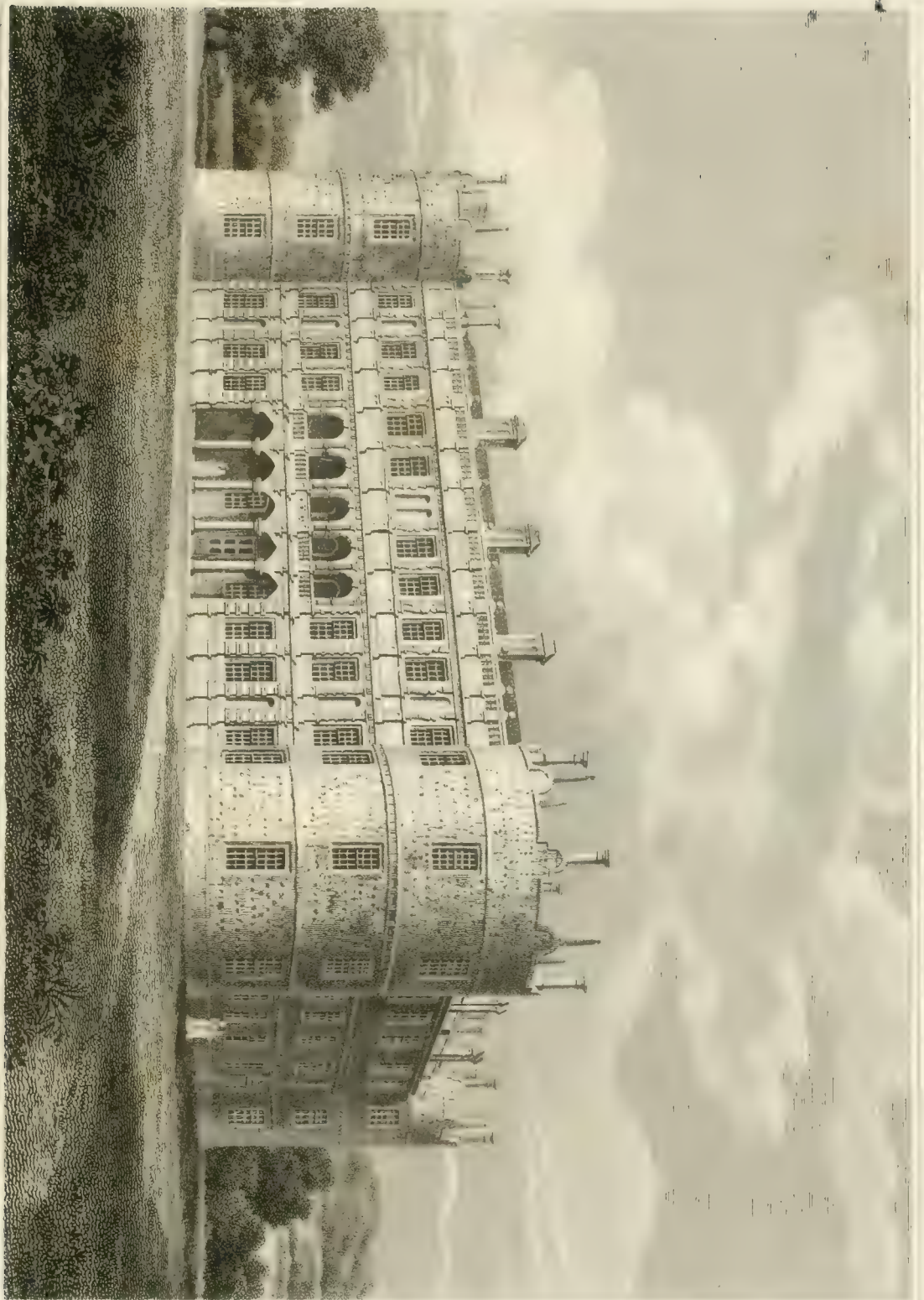
By an inscription on the principal front, this mansion is stated to have been erected by Sir *Thomas Gorges* * and his lady, the *Marchioness Dowager of Northampton*, in the year 1591. That lady was one of the maids of honour to Queen Elizabeth: and hence it may be reasonably concluded she would acquire some similarity of taste, to that of her royal mistress. It is traditionally said that the Queen occasionally resided here; in corroboration of which, one apartment is still called the *Queen's Bed-chamber*. In the civil wars between King Charles and his parliament, Longford-House was garrisoned for the monarch, but soon obliged to surrender to Cromwell's troops. It was afterwards the property of Lord Colerane†, and is now the principal seat of the noble Earl already named, who is making great alterations and additions to the mansion. Here is a collection of fine pictures, in good preservation, by some of the most esteemed masters: among which are two, by Claude, in his best style of composition and colouring‡.

CHARLTON-

* For an account of the Gorges family see Collinson's History, &c. of Somersetshire, vol. iii. Sir Thomas and his lady were buried in the north aisle of Salisbury Cathedral, where a gorgeous marble tomb, with statues and emblematic sculpture, was raised to their memories.

† When in the possession of this Nobleman, *eleven views of the house, garden, and buildings*, were drawn by Robert Thacker, and engraved by N. Yates, and J. Collins. This set of prints is very scarce. Two Elevations and two Plans, are also published in the *Vitruvius Britannicus*.

‡ If the reader be desirous to see a list of these pictures, with a few remarks by a juvenile writer, he is respectfully referred to "*the Beauties of Wiltshire*," vol. i.



Engraved by J. Sparrow from a drawing by J. Mackenzie, with the architectural designs of each part

The building and its site by J. Mackenzie & J. Sparrow from a drawing by J. Mackenzie



CHARLTON-HOUSE, in the parish of Charlton, near Malmsbury, WILTSHIRE, is the seat and property of the Earl of Suffolk*. The house, a large, grand pile, is built of free-stone, has four dissimilar fronts, and formerly had a quadrangular court in the centre, but this has been covered by a roof and dome, and converted into a magnificent hall; the interior of which, with a gallery of 124 feet in length, remain in an unfinished state. The oldest part of the present mansion was built by Sir Henry Knevit in the time of King James I: and it is related that Inigo Jones designed the front (displayed in the opposite *print*,) before he had studied the works of Palladio. The opposite, or eastern front, with the greatest part of the present mansion were erected by *Henry, Earl of Suffolk and Berks*, who was secretary of state for the northern department, and died in March 1779.

LONGLEAT-HOUSE, near Warminster, in the county of WILTS, the seat of the Marquis of Bath, is a spacious and magnificent structure. Situated in the midst of a large park, which abounds with old woods, and forest trees, and is distinguished by much pleasing irregularity of surface. Longleat is certainly entitled to rank with the finest seats in the kingdom. The foundation of the present building was laid in January 1567, and the shell of the house appears to have been completed in 1579†. Sir John Thynne was then proprietor, and during

* This manor formerly belonged to the abbots of Malmsbury: and came into the possession of the Suffolk family, by the marriage of the first Earl with the daughter of Sir Henry Knevit.

† It is traditionally asserted, and generally credited, that the "*plots*," or designs, for this mansion were obtained from Italy; and that *John di Padua* was the master mason, or clerk of the works. It is however remarkable, that though many spacious mansions were erected during the reigns of Henry the Eighth, and Elizabeth, their architects are not known, or precisely identified. Hence we are often perplexed and dissatisfied: for, whenever our interest is excited by a work of art, we are naturally desirous of knowing something of the artist. That John of Padua, was an architect of some note at that time, is evinced by his being termed "*Devizor of his Majesty's Buildings*," and by the grant made him by Henry VIII. and renewed in the third year of Edward VI. Walpole, in his *Works*, vol. iii. p. 100, gives a copy of this grant from Rymer, dated A. D. 1544, and specifies different sums that were paid to him; but regrets that he could not recognize any of his particular buildings. *Holmby-House*, he remarks, "was one of our earliest productions in regular architecture,"

during that period expended the sum of 8016*l.* 16*s.* 8*d.* on the premises*. This sum appears to have been for workmanship only, as the materials were mostly derived from an old house, that had previously occupied the site. Other timber and stone were obtained from the Longleat estate. At Sir John's death, in 1580, the principal part of the inside was left unfinished: which his son and heir, however, continued, but did not live to complete. This was reserved for the first Lord Weymouth, (so created by Charles II. 1682,) who appears to have carried on the works, as far as originally designed. At this stage, however, it only com-
prehended

ture," but the date of this was 1583. "Wollaton-Hall was, perhaps, of the same hand. The porch of *Charlcot-House*, the seat of the Lucys, is in the same style, and at Kenelworth was another, with the arms of Dudley, Earl of Leicester." Mr. Wilkins, jun. in *Vetusta Monumenta*, vol. iv. (published by the Society of Antiquaries) ascribes the *Gate of Honor*, at Caius-College, Cambridge, to this architect, and adduces some plausible arguments, though not facts, in proof of his opinion. This was begun in 1573. Among other architects who gave designs for, or superintended the building of some houses about this time, were *Jerome di Trevesi*, *Sir Richard Lea*, *Hector Asheley*, and JOHN THORPE. To the latter, I am induced to attribute the greater part of these: for by a folio volume of plans, elevations, &c. formerly in Lord Warwick's possession; but which his Lordship informs me, is not now to be found, that architect appears to have either "designed, supervised, or proposed alterations, to most of the principal, and palatial edifices, erected in the reigns of Elizabeth and James I." In the volume here referred to are plans of *Somerset-House* in the Strand—*Buckhurst-House* in Sussex: an immense pile of building, which very nearly resembled in arrangement of rooms, windows, palisades, terraces, &c. the houses of *Longleat*, and *Wollaton*:—*Burleigh-House* near Stamford: *Holland-House*: *Audley-Inn*: *Wollaton*: *Kirby*, &c. Of the latter Thorpe states in a note, that he laid the first stone in 1570. Walpole observes that Thorpe resided, and was employed, at Paris. Is it not likely that he also visited Italy? And is it at all improbable that he studied at Padua: and was the *John* of, or from Padua mentioned as *devizor* to Henry VIII? At that time patronimic names were not always settled and regular. With artists they often fluctuated: some obtained a name, from the place of his birth, or study; from a peculiarity of manner, or from a personal characteristic. In a subsequent account of Wollaton-Hall, I shall have occasion to say something more positive respecting Thorpe.

* He died May 21, 1580, and was buried, conformably to the directions in his will, within the church of *Deverell-Langbridge*, Wiltshire, where a monument, which cost 100*l.*, was erected to his memory. The "plot," or design for this monument was chosen by himself, and "signed with his own hand." Collins's *Peerage*.

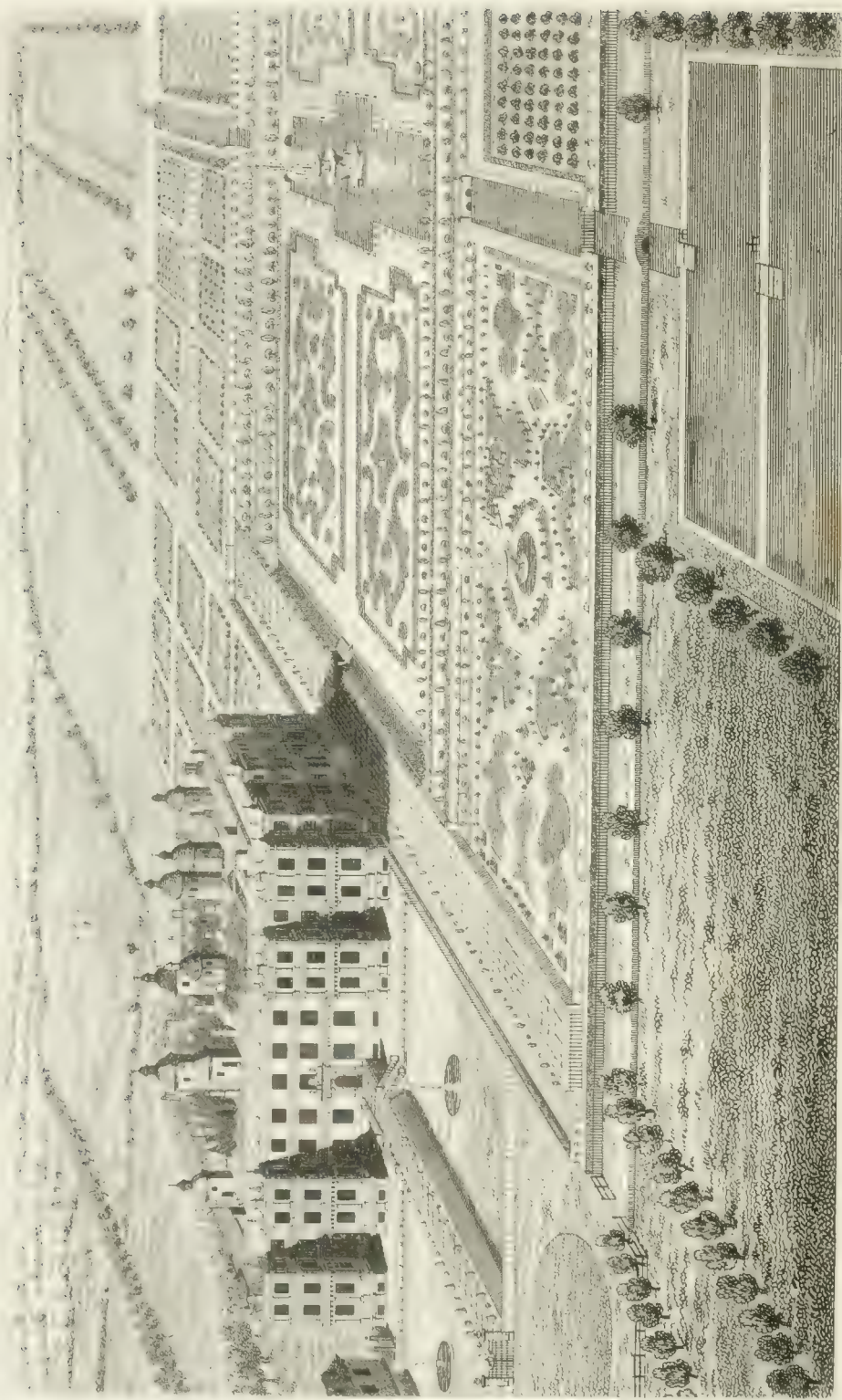


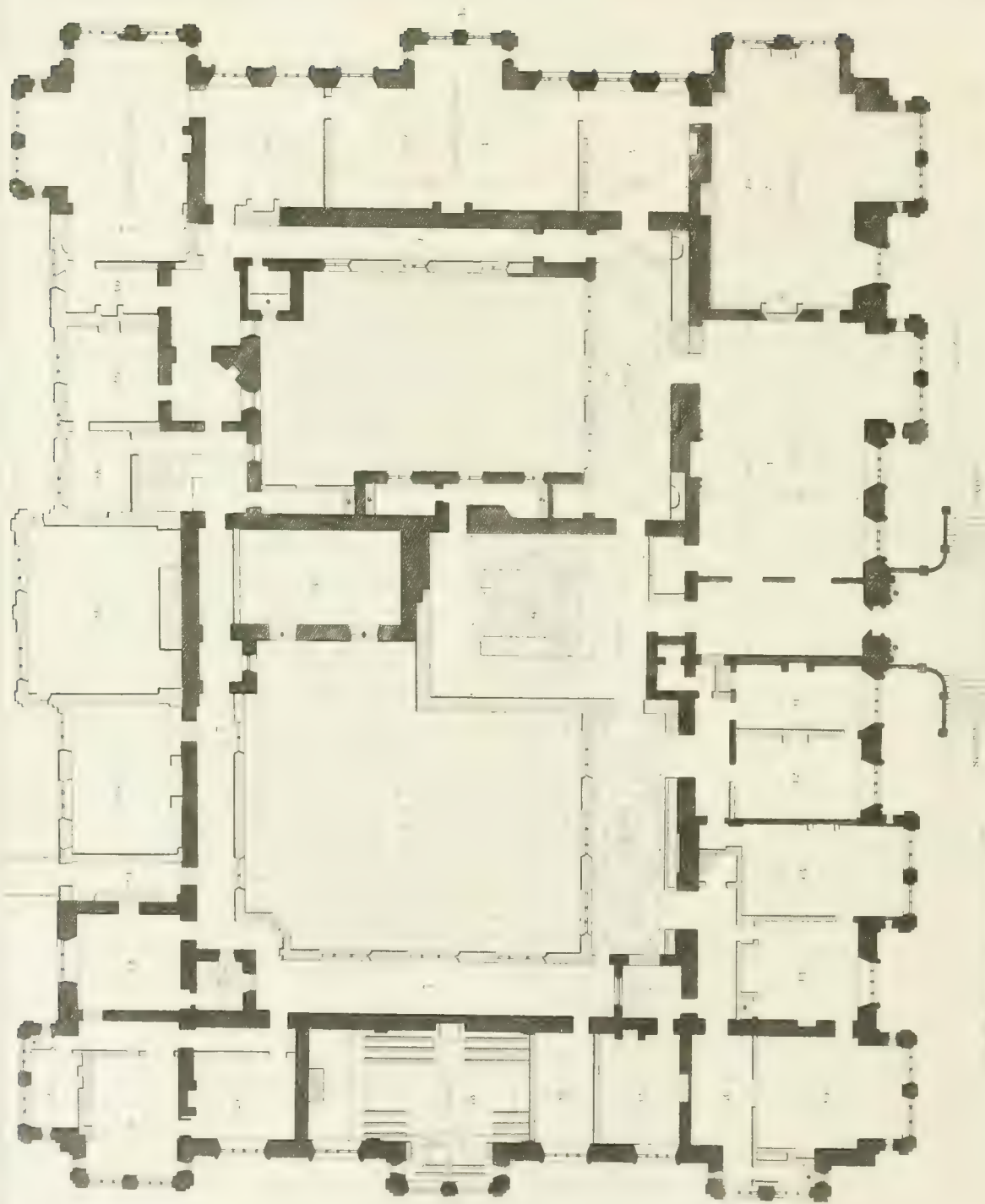
Fig. 1. A perspective view of the Palace of the Emperor of Austria, Vienna.



LONGLEAT HOUSE
Wiltshire.

(Elevation of a Corporation in the South Street.)

Designed by James Wyatt Esq. Architect.



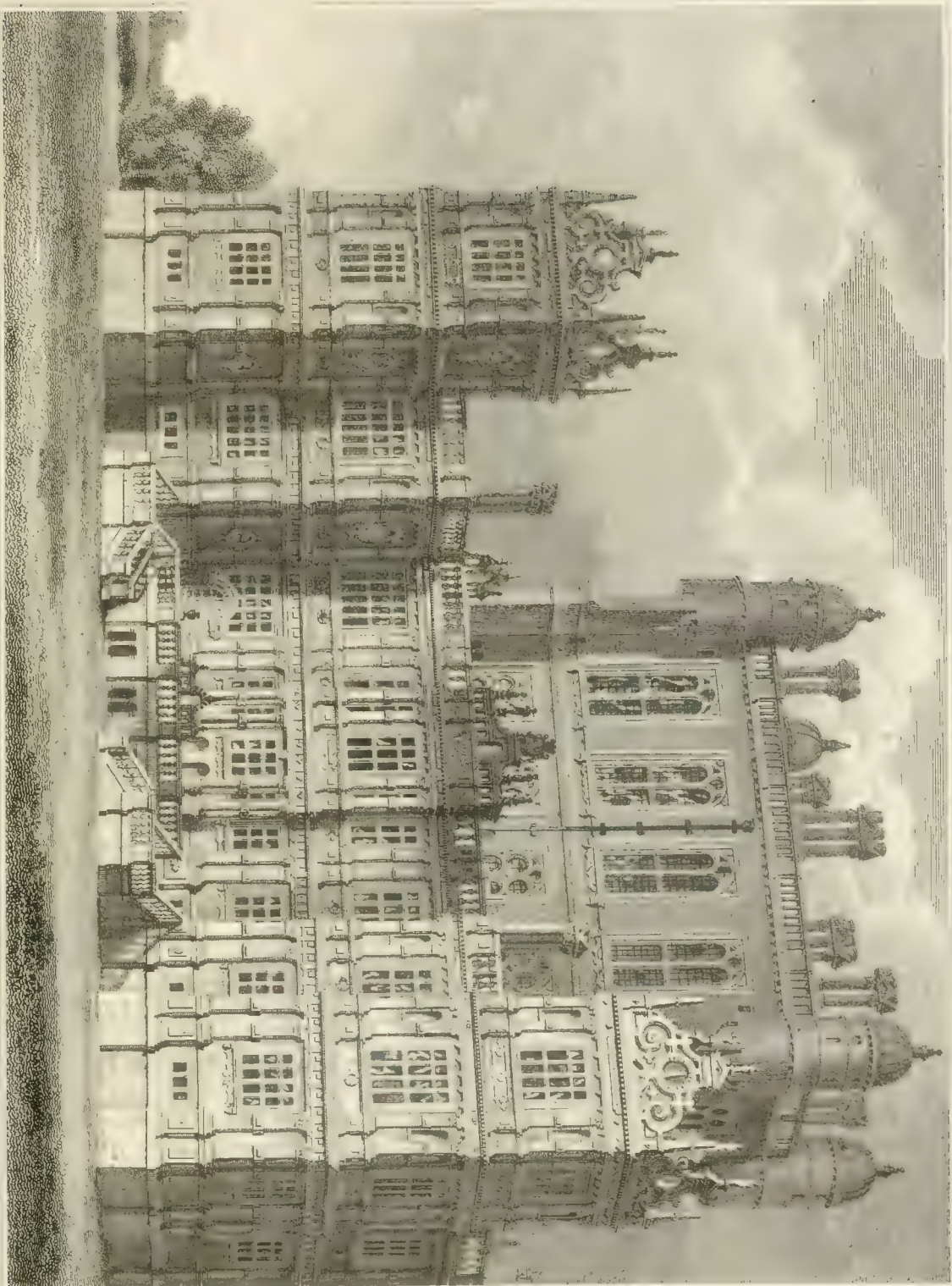
GROUND PLAN OF

prehended three sides of a quadrangle: but the whole was then finished and fitted up in the most expensive style of that age. At the same time, the flower-gardens, parterres, terraces, fountains, cascades, and ponds, were laid out and formed with all the fantastic formality of French taste, and in imitation of those at, and near Paris. The designer of which may properly be called the *geometrical*, as contradistinguished to the *landscape, gardener*. In the annexed print, from Knyff and Kip, these gardens are represented by a sort of bird's-eye view; a mode of delineation as unnatural as the subject, but peculiarly well adapted to display the whole, as it combines the qualities of a plan, with picturesque representation. The first Lord Weymouth, who came of age in 1755, caused very material improvements and alterations to be made in the park and gardens at Longleat, for which he called in the professional assistance of Mr. Brown. The interior of the house still continued inconvenient, incommodious, and badly arranged; even after the improvements made by the late Marquis of Bath. A grand reformation, however, has been lately effected, by the present munificent Nobleman: under whose patronage Mr. Jeffry Wyatt has built a north, or garden front, which corresponds and harmonizes with the exterior style of the original building. Many other alterations have been made, and are now making. By the annexed *ground-plan*, PLATE I. and following particulars, these will be explained. The horizontal measurements are given on the ground-plan: and the perpendicular details and proportions may be ascertained by the geometrical elevation. N^o. 1, The *hall*, occupies two stories, and has a flat ceiling with timber brackets, spandrels, drops, &c. At one end is a carved wooden skreen, and the side facing the windows, has a large stone *chimney-piece*, adorned with four Ionic columns, caryatides, and other sculptured ornaments: 2, library: 3, anti-room: 4, drawing-room: 5, anti-room: and 6, dining-room, are unfinished; but, with a grand saloon, or drawing-room, a billiard-room, and another dining-room above them, are proceeding with: and when finished, will constitute two grand suites of apartments. These are on the eastern side of the house: 7, passages, or inclosed cloisters, with windows to the courts: 9, the *great stair-case*, consists of a centre flight of oak-steps, 10 feet wide, with two return flights. This grand apartment, adapted to the style and magnitude of the mansion, is lighted by an octagonal lanthorn, 15 feet in diameter, in the centre of a domical ceiling, which is decorated with arabesque foliage and ornaments. On three sides of this stair-case are large paintings inserted in the walls. A gallery, Nos. 8
and

and 10, extends to the right and left on the ground-story, and another branches off from the top of the stairs. These have been executed from Mr. Wyatt's designs. The other parts, marked by *faint, or light strokes in the ground-plan*, are also alterations and additions made by this gentleman. 11, Lord Bath's dressing-room : 12, sitting-room : 13, family bed-room : 14, Lady Bath's dressing-room : 15, sitting-room : 16, lobby and wardrobe : 17, lady's maid's room. This suite of family apartments, from 10 to 17, is particularly convenient ; and to each dressing-room, are attached warm and cold baths, with water-closets. 18, Chapel, level with the servants' offices ; and rising to the height of the first-floor : 19, family pew : 20, dressing-room : 21, bed-room : 22, servants'-room : 23, housekeeper's-room : 24, passage to flower-garden, &c. : 25, steward's-room : 26, kitchen : 27, back stairs : 28 and 29, butler's pantry and bed-room : 30, servants' waiting-room : 31, servants'-hall. The kitchen, scullery, larder, and other offices, are beneath the ground-floor, at the north side of the house : whilst the beer-cellar occupies the whole basement-floor to the south : and the wine-cellar is situated to the east. The height of the first floor is 15 feet in the clear : the second is 18 feet high : and the third, or attic, measures 12 feet.

WOLLATON-HALL, near the town of Nottingham, was built by Sir Francis Willoughby, as appears by the following inscription over one of the entrances :
 “ EN HAS FRANCISCI WILLOUGHBYÆ EDIS RARA ARTE EXTRUCTAS WILLOUGHBYÆIS RELICTAS :—INCHOATÆ, 1580, 1588*.” Though the architect's name is not positively recorded, yet when the general design, in composition, and detail, be carefully examined and compared with the same in Longleat-House, there can be no hesitation in attributing the two buildings to the same artist. Indeed the uniformity of proportion, in the pilasters, windows, and architectural ornaments, would induce a supposition that these members of the two houses were executed from the same working

* Camden, in his *Britannia*, speaking of Wollaton, says, “ where in our time Sir Francis Willoughby, at great expence, in a foolish display of his wealth, built a magnificent, and most elegant house, with a fine prospect.” In the first edition of the *Britannia*, our venerable topographer pays the house, and builder, a compliment.



Designed by A. Young & Co. in conformity with the views of the Public, by the City of Glasgow, for the improvement of the city of Glasgow.

W. & A. GILBERT & CO. F. & A. L. L.

Printed by J. & A. G. & Co.

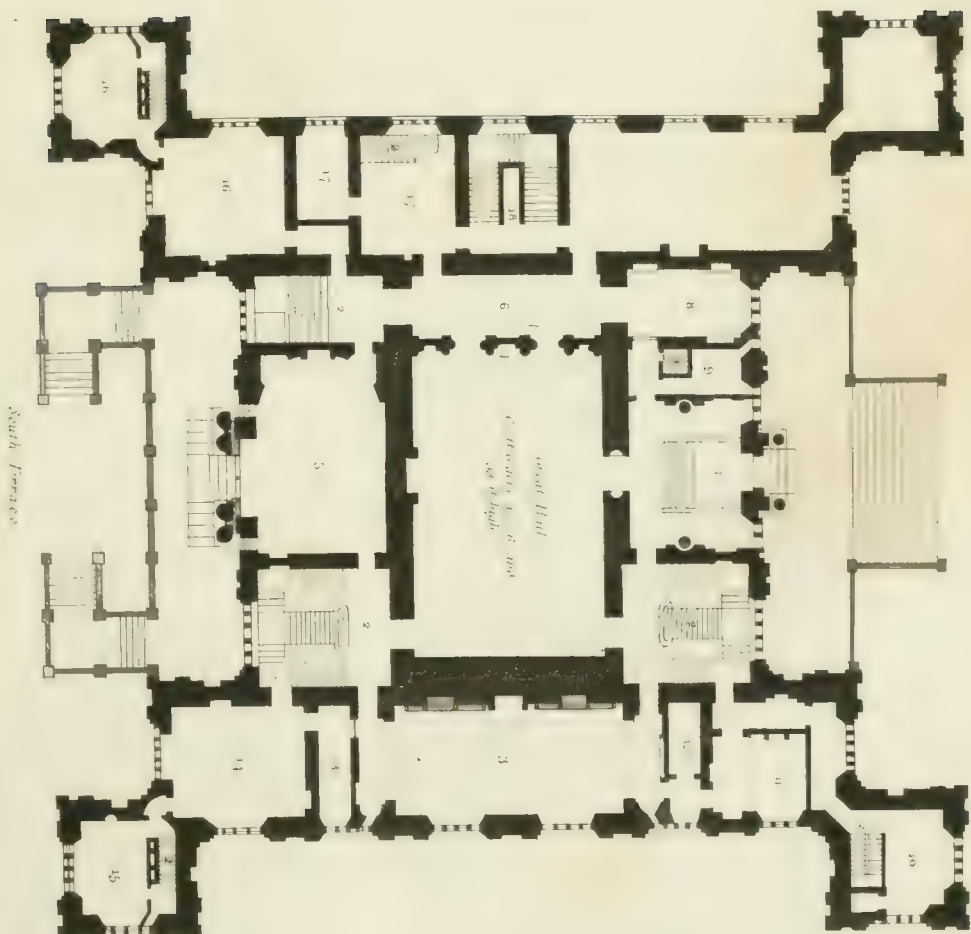
Printed by J. & A. G. & Co.

The City of Glasgow.

The Glasgow City Hall, as it is, is doubtless situated in a very beautiful position, and the view of the city from this point is a very fine one.

J. Brown

- REFERENCE
1. Entrance
 2. Staircase
 3. Library
 4. Room in an Hall
 5. Kitchen
 6. Dining Room
 7. West Parlor
 8. Drawing Room
 9. Terrace



- REFERENCE
10. Staircase
 11. East W. Parlor Room
 12. P. Parlor
 13. Cabinet
 14. Library
 15. Study
 16. Bed Room
 17. Bath Room
 18. Back Staircase

Scale 1/4" = 10' 0"

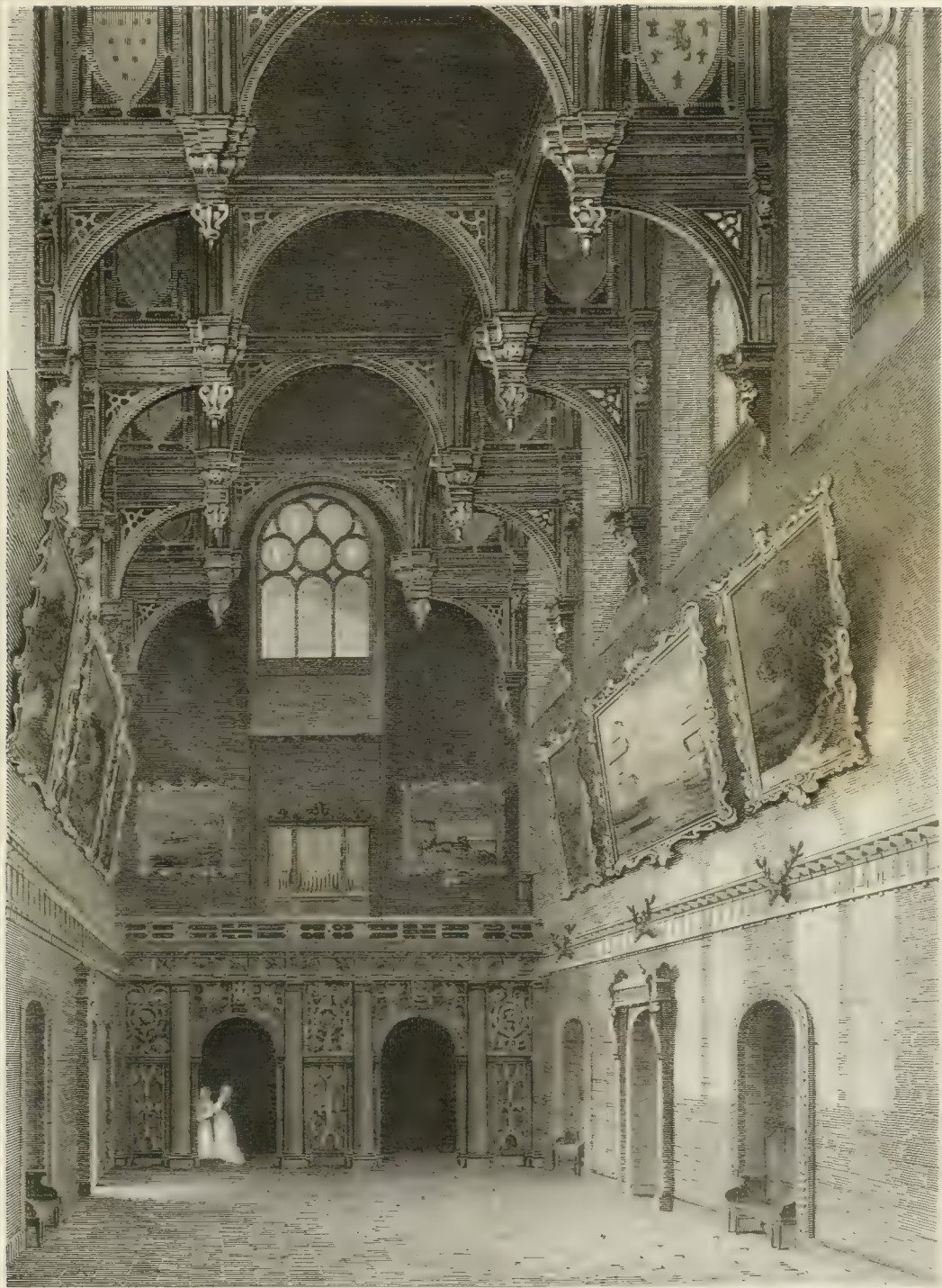
Designed by H. R. H. from a drawing by J. H. H. for the 'Historical' building of the University

W. C. L. A. C. O. N. F. E. L. T. L.

W. H. H. H. H.

W. H. H. H. H.





WOBURN HALL

A. J. V. 1840.

THE WOBURN HALL, built by the late Duke of Devonshire, is a fine example of the architecture of the 18th century. The hall is a large, two-story space, and the ceiling is a fine example of the architecture of the 18th century. The hall is a large, two-story space, and the ceiling is a fine example of the architecture of the 18th century.

1840.

working drawings. On comparing the prints of the “*elevation of a compartment*,” in the exterior of Longleat, with the “*view of the principal front*” of Wollaton-Hall, these resemblances will appear, and must induce us to conclude that both houses were designed by the same artist. The accompanying *ground-plan*, of this, shews the general form, and arrangement of the house, with the present names, and appropriations, of the different apartments*. By the *exterior view* of the south front, it will be seen that the wing-towers contain three principal stories, or floors, above the basement: and each of these is distinguished by a different order of architecture. The summits are crowned with perforated and sculptured pediments, pinnacles, &c. Over the great-hall is a large ball-room, or gallery, reaching to the roof, and occupying all the space between the walls. The stone for this fabric, was brought from Ancaster in Lincolnshire, and it is stated that the waggons were loaded with coal, for back carriage†.

Price, in his ingenious “*Essays on the Picturesque*,” vol. ii. p. 250, in speaking of the comparative effects of a uniform, regular square house, with one consisting of various “*marked divisions*,” illustrates his principle by referring to that of Wollaton, “*which*,” he says, “*for the richness of its ornaments in the near view, and the grandeur of its masses from every point, yields to few, if any, in the kingdom. But it is still more striking when contrasted with the neighbouring castle (as it is called) of Nottingham. That is a long, square house, of the Italian style, built in a high commanding situation overlooking the town.*” Its form

* This plan is conformable to the recent alterations which have been made and designed by Mr. Jeffry Wyatt, who has manifested much skill in converting the interior of old, ill-arranged mansions, to the present, and more comfortable modes of domestic life. At the same time he has judiciously attended to the style and general character of the original structures. The principal alterations in Wollaton, consist of: enlarging the *entrance*, No. 1, from a narrow passage, to its present size; taking away some divisions of rooms, to form the *library*, 3: making direct communications from the entrance, and servants’ offices, to all the upper parts of the house. The great stair-case, on the north side, leads to a spacious *dining-room*, which extends over the entrance, and armory, 8: whilst the stair-case to the south of the hall, leads to the drawing-room over the saloon. The *great-hall* has been altered, and is proposed to be finished according to the *annexed view*. The ground-floor is 15 feet high in the clear, and the next story is 17 feet.

† In a very scarce print—(a mezzotinto portrait of Sir Francis Willoughby, by T. Mann:)—is a view of Wollaton-Hall. Hollar also engraved a view of it, for Thoroton’s *History*, &c. of Nottinghamshire, 4to. A work very rare. A geometrical view of the north front, was engraved in a very fine style, by M. A. Rooker, from a drawing by T. Sandby. It is a private plate.

form however renders it apparently flat and disgusting, “ while the comparatively low situation of Wollaton, is so elevated by the form of the house, that it seems to command the whole country round it.”

* * * Since writing the preceding pages, I have obtained the following copy of an inscription from the church at Wollaton : and as this brings forward the name of an Architect, hitherto, unknown, or scarcely noticed, and invalidates the claims of John Thorpe, to the honour of having designed Wollaton-Hall, I presume it will be deemed a curious document, by the Architectural Antiquary.

“ Here lieth y^e body of Mr. ROBERT SMITHSON Gentⁿ. ARCHITECTOR and SURVAYOR unto the most worthy House of Wollaton with DIVERSE OTHERS of GREAT ACCOUNT. He lived in y^e Fayth of Christ 79 yeares, and then departed this life y^e xvth of October AN'o D'NI 1614.”

TABLEY-HALL, CHESHIRE. This old mansion was originally built by Sir John Leycester in the year 1380, and is interesting to the topographer and antiquary from having been the seat of Sir John Leycester, the author of a rare volume on the Antiquities of that county; and as containing some curious specimens of ancient art. Among these is the *Chimney-piece*, here represented, which, in design and composition, furnishes a fair and forcible illustration of the fashions and talents of the age when it was executed. Grotesque, gaudy, and uncouth, it shews that the genius which dictated the *Emblems* of Francis Quarles, also pervaded the arts of sculpture and architecture. These were then in their infancy in England, and like the infantine mind, preferred the gay to the simple, and the ludicrous to the grand. As a proof of which, we need only look at the dowdy figures of Lucretia and Cleopatra, in the present design. This specimen marks the taste of 1619: compared to which, it will afford us some pleasure, to contrast the works of art in the present era. Then, such productions were deemed fine, and beautiful embellishments in the house of the Leycester's; now, the present proprietor of Tabley, Sir John Fleming Leycester, has manifested a more enlightened taste, and laudable patronage by enriching his mansions in London, and Cheshire, with paintings, by Sir Joshua Reynolds, Wilson, Gainsborough, Romney, Opie, Moreland;—West, Turner, Hoppner, Northcote, Shee, Sir Francis Bourgeois, Ward, Owen, Thomson, Calcott, &c. What an astonishing change and improvement is hereby displayed in the course of two hundred years!!

CREWE.



Engraving of the Mantel Piece at Fiddon Hall, Cheeshire, from a drawing by J. G. Smith, Esq., of the Antiquarian Society of Great Britain.

**A MANTLE PIECE at FIDDON HALL,
Cheeshire**

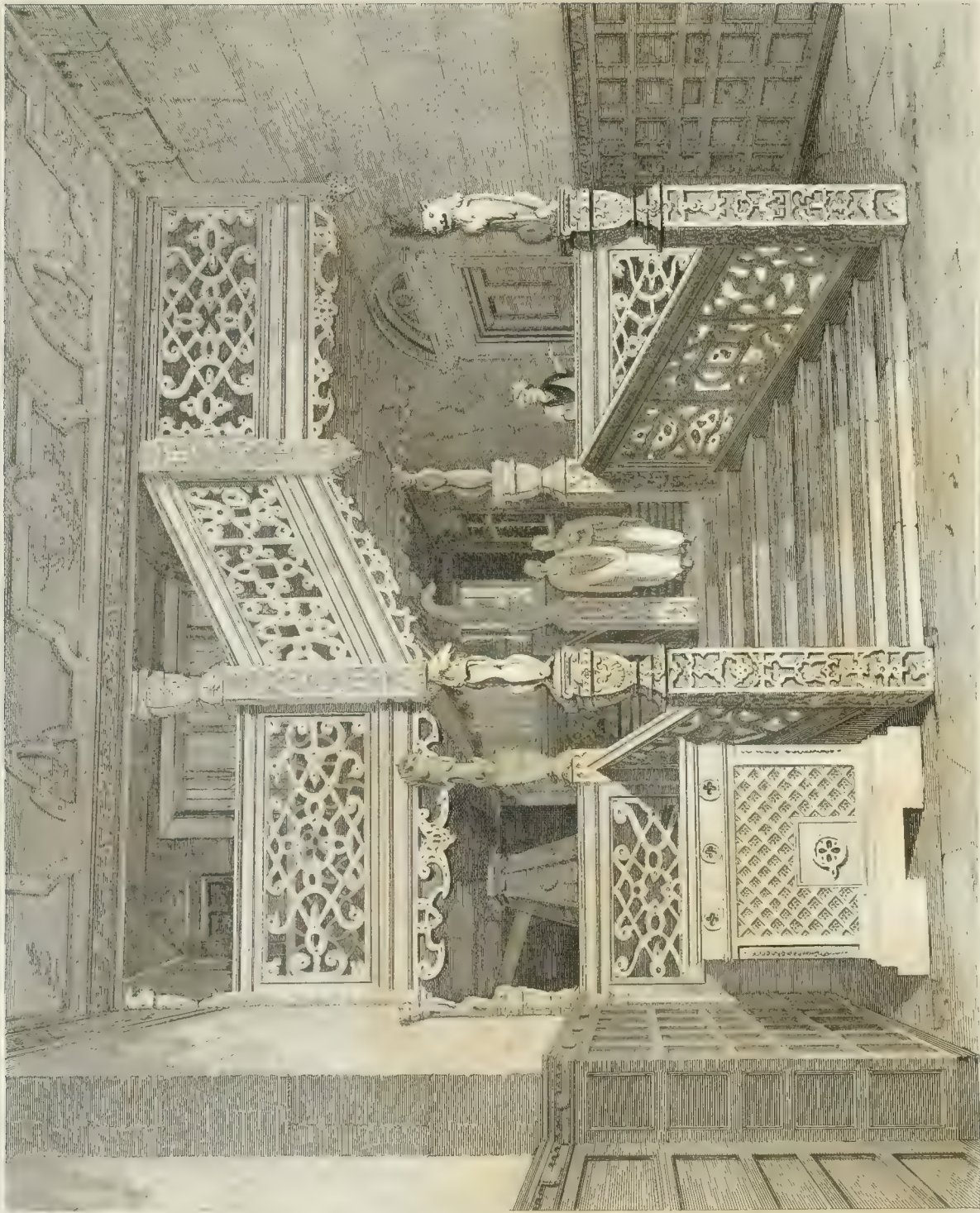
The Mantel Piece at Fiddon Hall, Cheeshire, is a fine specimen of the English style, and the literary works, the plates are inserted by

J. G. Smith, Esq., of the Antiquarian Society of Great Britain.

[illegible]

BROOKS & DUNN

Now, $\mathcal{L}(\mathcal{A}) = \mathcal{L}(\mathcal{A}^*) = \mathcal{L}(\mathcal{A} \cup \mathcal{A}^*)$ and in the i -th iteration, the new \mathcal{L} -set is $\mathcal{L}(\mathcal{A} \cup \mathcal{A}^*)$ intersected by $\mathcal{L}(\mathcal{B}^*)$.



Engraved by J. H. from a sketch by Charles C. Brown, of the architect, J. C. Brown, of the architect, J. C. Brown.

STAR CASE IN CARVE HALL, LONDON.

To the Rev. J. H. C. H. M. D. D. Dean of Chester. A. S. A. This plate is respectfully inscribed by J. Brown.

London: Published by J. H. C. H. M. D. D. Dean of Chester. A. S. A. This plate is respectfully inscribed by J. Brown.

CREWE-HALL, CHESHIRE, the seat of Lord Crewe, appears to have been originally built by Sir Randolph Crewe, who was Chief-Justice of the King's-Bench, in the 22d year of James I. and from which office he was discharged in 1626, for opposing the levying of ship-money. This Sir Randolph, according to Fuller, "first brought the model of excellent buildings into these remoter parts; yea brought London into Cheshire in the loftiness, sightliness, and pleasantness of their structures."—It is said that Inigo Jones gave designs for this mansion, but the *stair-case*, represented in the accompanying print, does not appear to correspond with the style of that great artist.



BORINGDON-HOUSE, in the parish of Colebrooke, near Plympton, DEVONSHIRE, is the property of Lord Boringdon; whose seat is at Saltram in the vicinity. The oldest parts of the present mansion are said to have been built about the middle of the fourteenth century: but the principal entrance door-way, with semicircular arch, and cable mouldings, &c. is of a more ancient style and date. Indeed, I suspect that this originally belonged to, and has been brought from some neighbouring church, or the castle of Plympton. Of Boringdon-house, not more than half remains, for it has been a spacious, and splendid mansion. The *hall*, still left, is a noble, lofty room, with large windows, and a stone *chimney piece*. This is adorned with emblematic figures of Peace and Plenty, supporting the royal arms, (Charles I.) and the date of 1640. At each end of the hall, is a *gallery*. The shafts of the chimneys, of various shapes, are ornamented with sculpture; and between the embrasures are shields with the arms of the Parker family. Many of the door-frames are formed of granite or moor-stone; and the greater part of the house is built with the same material.



BROWSEHOLME-HALL, YORKSHIRE, the seat of Thomas Lister Parker, Esq. appears to have been erected either in the time of Elizabeth, or James I: but the exact period is not recorded. The centre compartment, shewn in **PLATE II.** is of similar design in its style and orders to the *Gate of Honor* at Caius College, Cambridge.

bridge. The mansion, a large pile, consists of a centre with two wings projecting from it at right angles. Many alterations have been made to it at different periods: the most material of these have been effected by the present proprietor, who having carefully studied the subject of ancient architecture, has judiciously adapted the alterations to the original style of the building. The house contains several spacious and handsome apartments: among them is a well stocked library including many valuable and curious books, manuscripts, drawings, coins, &c. The original *Seal of the Commonwealth*, of massy silver, and inscribed ‘the seele for the approbation of ministers,’ is preserved here. In the stair-case is much painted, or stained glass, some of which was brought from Whalley-Abbey. The hall, 40 feet in length, is furnished with many antiquities; “such as the Ribchester inscription of the xxth legion, celts, fibulæ, different pieces of armour, and particularly a small spur, found in the apartment called King Henry the Sixth’s, at Waddington-Hall. Among the rest is a complete suit of buff, worn by one of the family, a sufferer for his loyalty in the great rebellion.”*

LAYCOCK, or LACOCK-ABBEY, near Chippenham, WILTSHIRE, still retains many apartments, and relics of its ancient monastic character. These consist of fish-ponds, and terraces, without the walls; and the kitchen, dormitory, gallery, chapel, hall, cellars, cloisters, and several other apartments within the doors. Some of these remain nearly in their former state, the most perfect of which is the *cloister*. One side, or end of this is represented in the annexed *view*, wherein the mullions and tracery of the windows, now deprived of glass, with the groining of the vaulted roof, are delineated. This cloister extends round three sides of a quadrangle only, the fourth being occupied by a hall above, and cellars beneath; the latter level with the ground. At the dissolution, this abbey was granted to Sir Wm. Sherrington, from whom it descended by marriage, to the Talbots, and is still possessed by this family.

AUDLEY-

* Whitaker’s “History, &c. of Whalley,” p. 214, to which learned and curious work, the reader is referred for many interesting particulars relating to this place, and to others in the vicinity. The proprietor of Browseholme, like Sir John Leycester, is zealously attached to the fine Arts of his country, and has laudably manifested that zeal by enriching his mansion with many interesting and valuable pictures by English Artists.



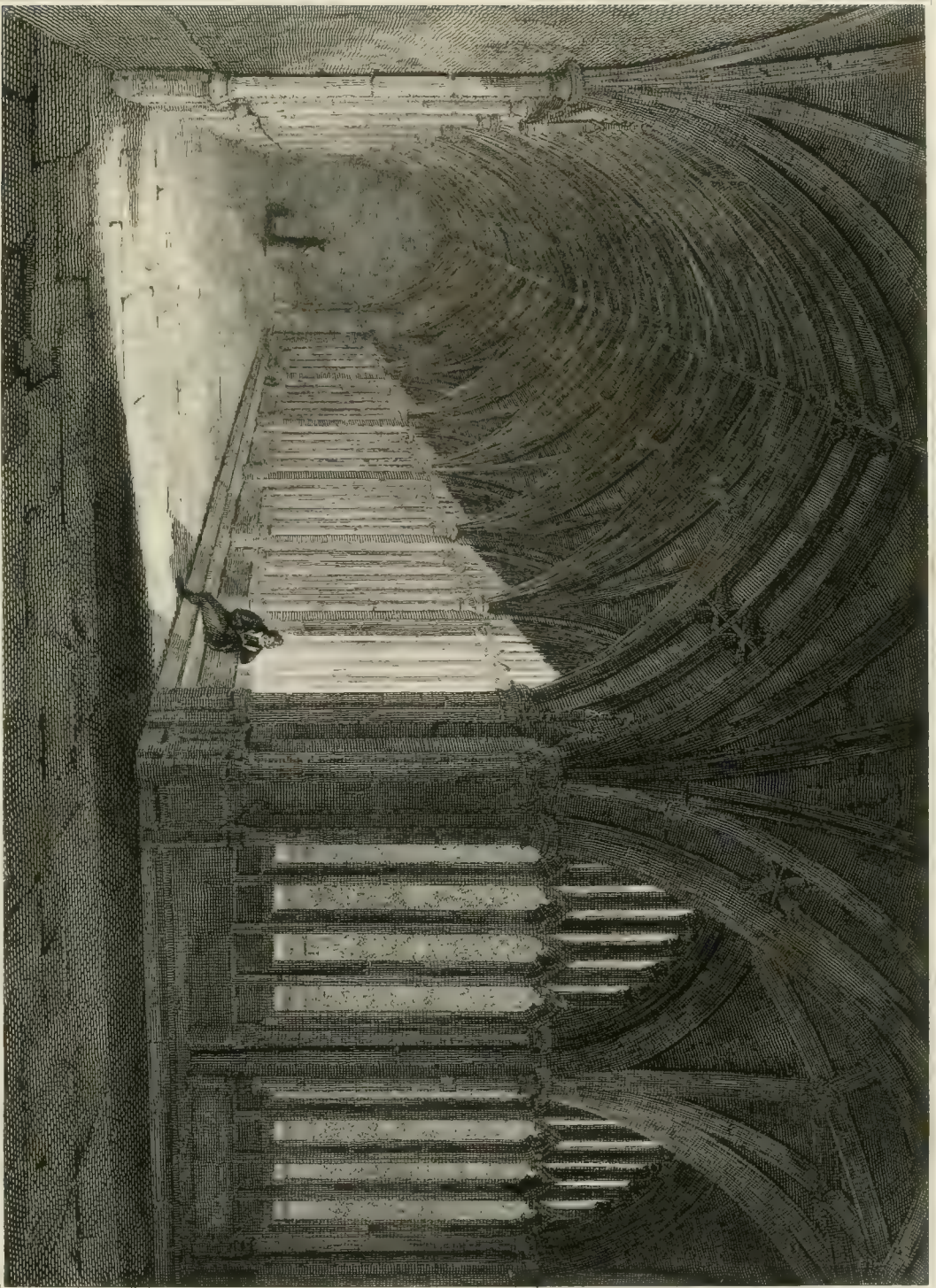
SCALE

Engraved from a drawing by J. G. Smith, Esq. Architect.

BROUSE & OLME ROOSE
(Centre compartment)

P.W.





Engraved by J. J. Knowlton from a drawing by F. Smith for the "Underground" magazine, 1870.

THEY GO TO THE MOUNTAIN TO GET THE COAL.

THEY GO TO THE MOUNTAIN TO GET THE COAL.

The illustration is a reproduction of a photograph of the interior of the Great Eastern Railway Tunnel, which was the first tunnel to be built in the United Kingdom. The tunnel was built in 1825 and was the first of a series of tunnels built in the United Kingdom. The tunnel was built by the Great Eastern Railway Company and was the first of a series of tunnels built in the United Kingdom.



AUDLEY-END, near Saffron-Walden, in the county of Essex, is the seat of Lord Braybrooke, who derived it from the late Lord Howard de Walden, as he did, after different descents, from Thomas Lord Howard de Walden, created Earl of Suffolk*, 1st James I. This nobleman, while Lord High Treasurer of England†, built the splendid, and capacious palace of Audley-Inn, which was calculated to surpass all the mansions of the country. The proprietor seemed determined, as Walpole observes, to “have an immense pile of building,” and to effect this, it is related that his lady raised considerable sums in the sale of commissions, court patronage, &c. The Earl also is said to have sold an estate, of great value, to defray the exorbitant expences of building, &c. and his uncle, the Earl of Northampton, assisted him by “large contributions.” The house appears to have been erected in 1616: but whether it was then begun, or finished, is not stated. A *model* of the design was procured from Italy, and cost 500*l.*:‡ but it is presumed that plans and working drawings, were provided by a surveyor, or clerk of the works. The whole expence of erecting the mansion is stated at 190,000*l.* “I have heard, my Lord Treasurer Suffolk once tell King James that, inside and outside,

* Some curious particulars are recorded of this Nobleman in Brydges’s “Memoirs of the Peers of England.” Vol. I. p. 252, &c.

† As the lord high treasurers, and prime ministers of England, have usually retired from office with immense riches, and have on many occasions, built for themselves mansions, to equal, or surpass the palaces of their Royal masters, the public must conclude that self-aggrandizement is too commonly their ruling passion.

The author’s duty “was by Heaven design’d,
To please, improve, *instruct*, *reform* mankind,
To make dejected virtue nobly rise
Above the *towering* pitch of *splendid vice*.” CHURCHILL.

Though the late Mr. Pitt will never be accused of the public vice above alluded to, yet we must always suspect the honour and honesty of those, who, entrusted with the national purse, lavish its contents on ostentatious and extravagant buildings, or to enrich a host of relatives, and dependants. Thus *Hampton-Court* was raised by Cardinal Wolsey, prime minister to Henry VIII: *Somerset-house*, London, by the Protector, Duke of Somerset: see some curious particulars of this building, and anecdotes of the Duke, in Malcolm’s “*Londinium Redivivum*,” IV. p. 284. *Burleigh-house*, near Stamford, by Wm. Cecil, Lord Burleigh, lord high treasurer to Queen Elizabeth: *Audley-end*; as above stated. *Houghton-Hall*, Norfolk, by Sir Robert Walpole, prime minister to George I. and II. Many other mansions may be referred to, as having been erected in a splendid and expensive style, by those ministers who were enabled to control the national treasury.

‡ Part of this model is still in the possession of Lord Braybrooke.

side, in the furniture, it cost him 200,000*l.* sterling*." The complete mansion originally surrounded two quadrangular courts; besides other offices, out-houses, &c. In the annexed *ground-plan*, the extent, and arrangement of the whole, and its component parts, will be seen, and the names of some of the principal apartments, &c. are specified. The walls defined by a darker colour, shew the extent of the present edifice. An examination of this plan, and also of the two "birds-eye views," will better display the character and magnitude of the house, than can be described by language. The other print, a *South-West view*, shews the present building, which, though so much curtailed, may still be regarded as a large mansion. The whole was built of fine stone, except the columns, which were marble: and those of the present porches are white and veined, with black bases and capitals. The great quadrangle, according to Walpole's statement, was destroyed by the advice of "that injudicious architect", Sir John Vanbrugh, who designed the present skreen, and stairs at the South end of the *great hall*. At the North end of this room is the old carved skreen, with two doors, or hatches, and a music-gallery over it. The fireplace is large, and appropriate: opposite which, is a great bay-window, extending nearly from the floor to the ceiling. To the North of the hall, are the kitchen, servants' offices, &c. and to the South, are the dining-rooms, drawing-rooms, and libraries. Above the dining-room, is a large handsome saloon, the ceiling and mantle-piece of which, are highly ornamented with stucco, carving, painting, and emblazoning.

HAVING extended the preceding Essay, with the historical and descriptive particulars of the different houses, to a length far exceeding my original intent, and calculation, I am induced to close the subject, at least, for the present: but having collected a mass of miscellaneous memoranda relating to the old mansions, customs, expences, &c. of the English, particularly during the Tudor race of monarchs, it is my intention to select and arrange the most material of these, and publish them with a few more examples, in a supplementary part to the next volume.

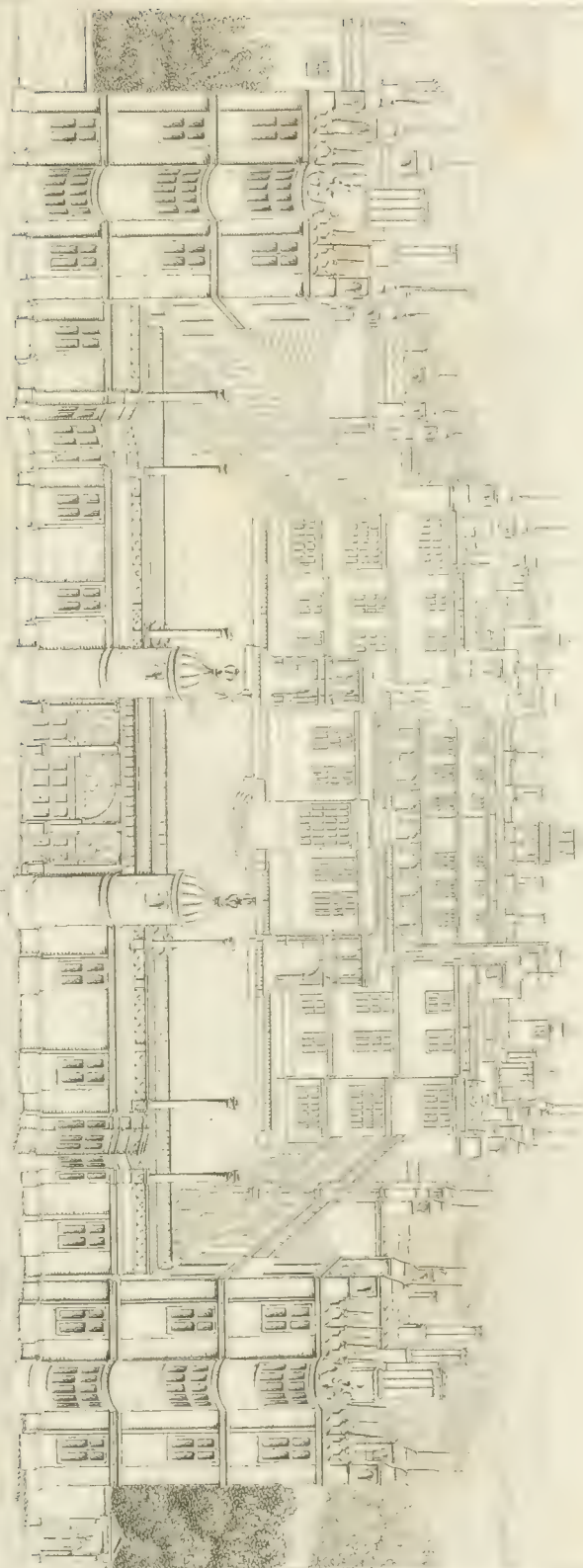
* A MS. note by Philip, Earl of Pembroke, in a copy of Jones's account of Stonehenge.



Engraving of the town of Harburg, from a drawing by J. J. Harburg, with the addition of buildings erected in 1810.

Harburg, 1810.

Harburg, 1810. The town of Harburg, from a drawing by J. J. Harburg, with the addition of buildings erected in 1810. The town is situated on a hill overlooking a body of water.



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Figure 1. The building of the University of Toronto, as seen from the water.

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OF THE

ARCHITECTURAL ANTIQUITIES OF GREAT BRITAIN.

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* During the printing of the present volume, the Author has experienced much illness, and thereby been rendered incapable of devoting that close attention to style, correction of press, &c. which he would otherwise have done. Hence, among other errors, he wishes the following to be corrected by the reader: and solicits indulgence for any omissions, or faults, which the acute critic may discover.

Page 12, l. 25, for Norfolk, read Northumberland.

— 76, note, Licence referred to be given in the next volume.

— for Pannels, correct Panels.

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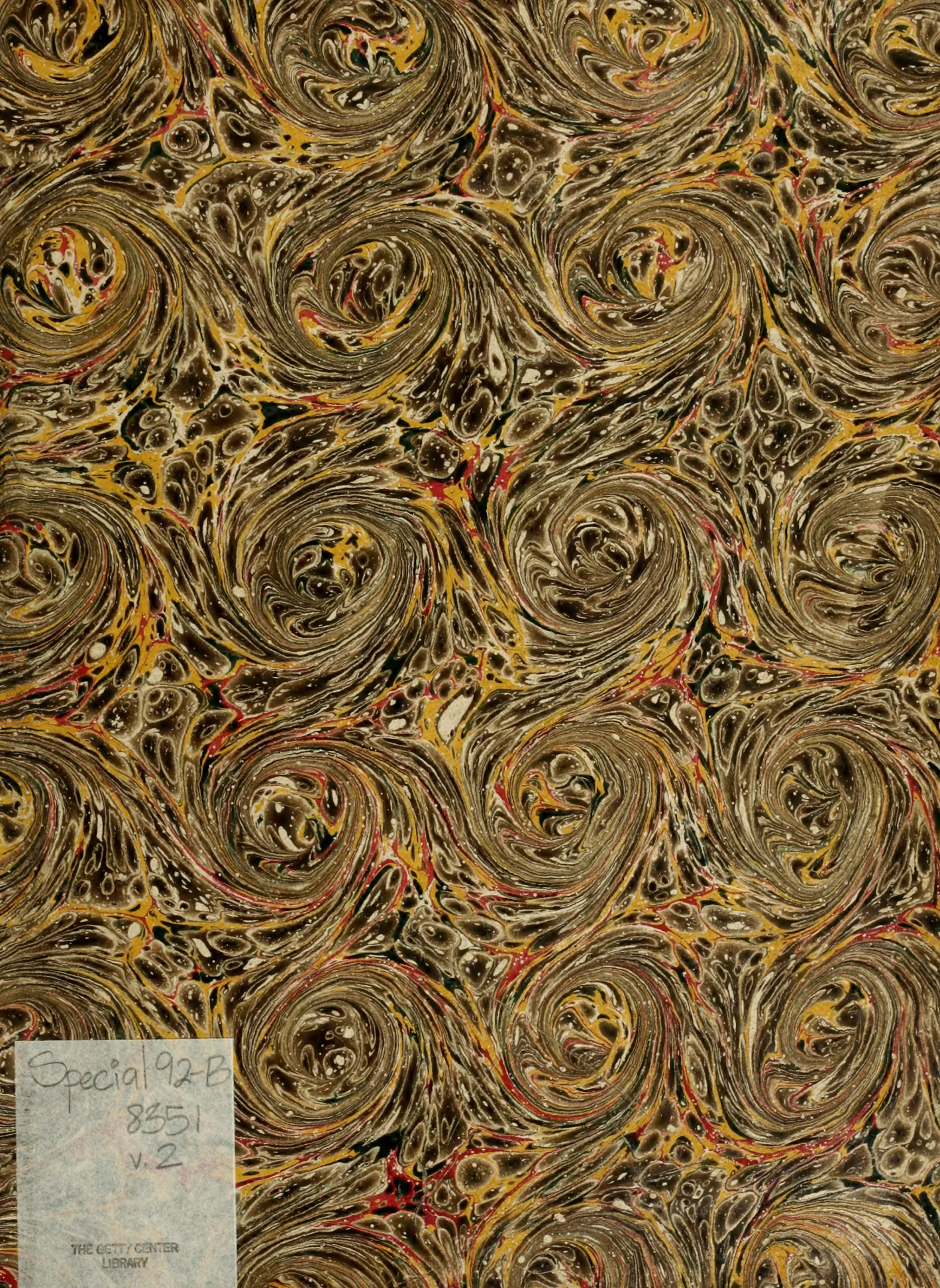
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